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# GuitarTechniques

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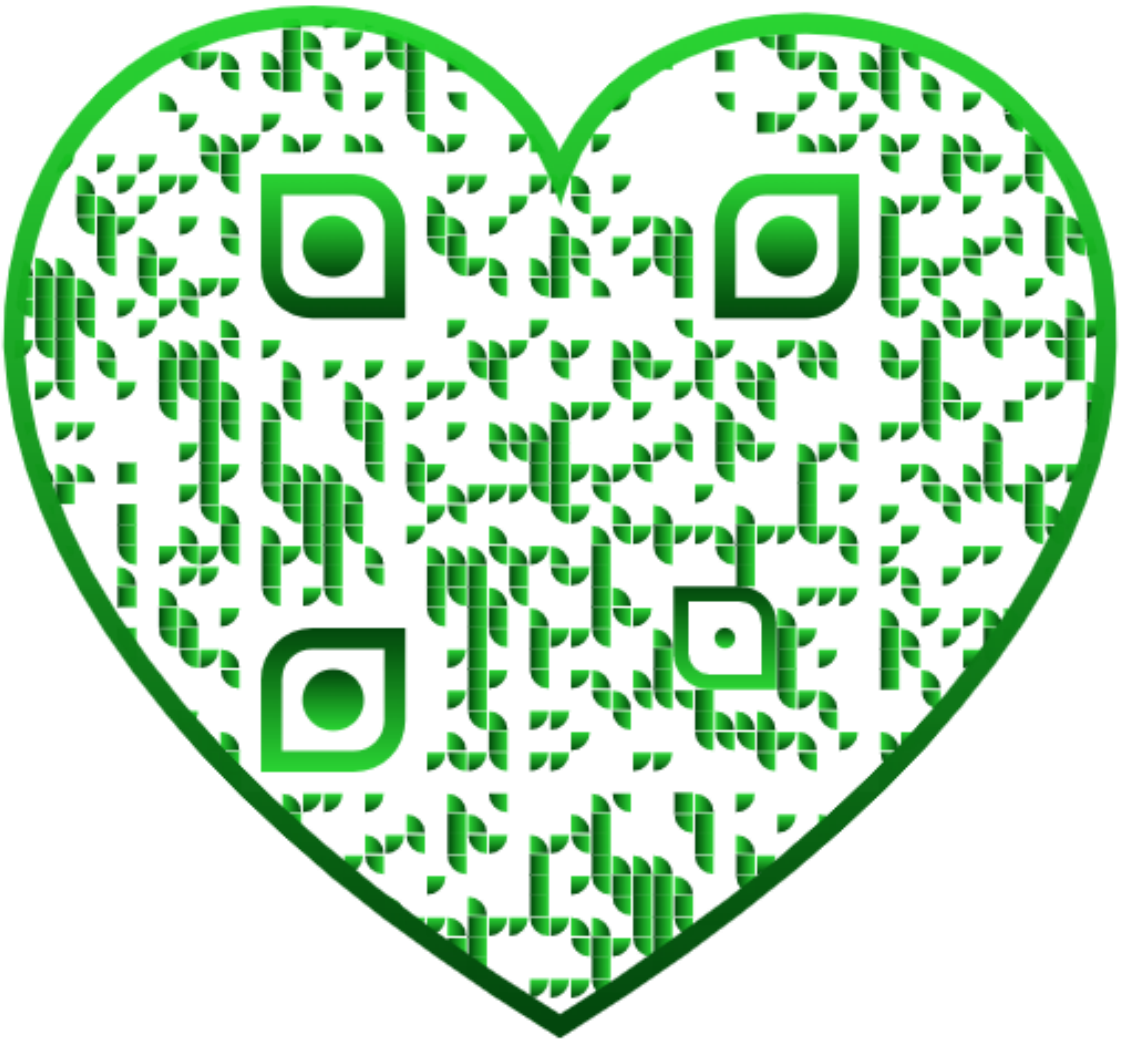

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## Here are a few of your regular GT tuition experts...

**SIMON BARNARD**
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

**DECLAN ZAPALA**
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

**JON BISHOP**
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

**MARTIN COOPER**
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

**CHARLIE GRIFFITHS**
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

**JAMIE HUNT**
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

**JOHN WHEATCROFT**
A phenomenal guitarist, John is a master at many styles but a legend in gypsy jazz. His super second album, First Light, is out now on iTunes and Amazon.

**ANDY G JONES**
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

**JACOB QUISTGAARD**
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

**STUART RYAN**
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

**ANDY SAPHIR**
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

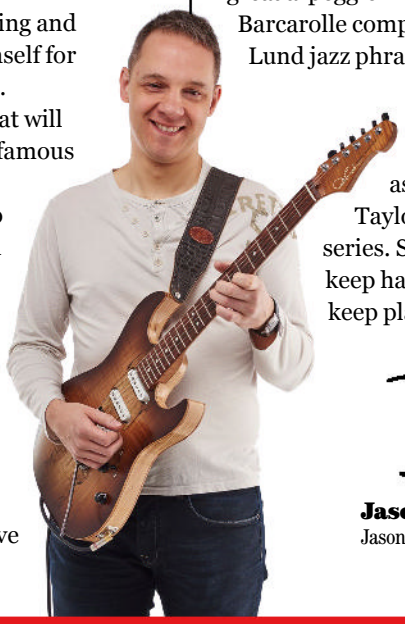
**DAVID GERRISH**
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

**PHIL HILBORNE**
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

Guitar Techniques, ISSN 1352-638, is published monthly with an extra issue in July by Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK.
The US annual subscription price is $181.87 Airfreight and mailing in the USA by agent named World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Application to Mail at Periodicals Postage Prices is Paid at Brooklyn NY 11256.
US POSTMASTER: Send address changes to Guitar Techniques, Air Business Ltd, c/o World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Subscription records are maintained at Future Publishing, c/o Air Business Subscriptions, Rockwood House, Perrymount Road, Haywards Heath, West Sussex, RH16 3DH. UK.

# WELCOME

WELCOME to our latest issue of Guitar Techniques. Do you like the cover for our Eric Clapton feature? I hope so as we spent a few weeks figuring out how best to present him. Eric has been a guitar hero for many decades so his appeal evokes different things to different people. For some, he is the shining light of the British blues scene because of his playing on John Mayall's Bluesbreakers 'Beano' album. His tone and technique right from the arresting opener (All Your Love) reset the electric guitar for British players and countless others around the world. For others, he never bested his time with Cream, the Clapton-Bruce-Baker 'super group' (before the term was really in use) that featured Eric's wonderful solos. One only needs to hear, say, the band's final live album, Goodbye Cream to appreciate his tone, phrasing and how far he could push himself for those long improvisations.
There are many though that will think of Eric through one famous song - Layla. That riff, the unique key change step up into the verse and the lush Major outro are outstanding indeed. For sure, his career in the 70s was very fruitful. The 80s were too though, as albums such as August (1986) and Journeyman (1989) testified. Also, his many live tours in this decade sold out fast and it seemed he almost lived at London's Royal Albert Hall some years. Then there's his most successful album (26 million sales approx), 1992's Unplugged where his acoustic blues skills were on full display, as was the tasty laid-back arrangement of Layla. What an outstanding career it's been, and that's just his first four decades! So with our special feature on page 14, we hope you'll enjoy the five mini pieces that highlight the legend's guitar skills. For sure, you will learn a great deal about his musicianship, plus get plenty of vibrant inspiration for your own playing.
As for the rest of the issue you've a staggering amount of choice. There's Allen Hinds' brilliant video performance for our new track, Glow To Grow, Brett Garsed's great arpeggio video etude, the lovely Barcarolle composition by Coste, Lage Lund jazz phrasing plus appraisals of Richie Sambora, Sons Of Apollo, Plini and Robben Ford as well as part 1 of Martin Taylor's walking bassline series. So, until the next issue, keep happy, keep listening and keep playing!



Jason

**Jason Sidwell, Editor**
Jason.sidwell@futurenet.com

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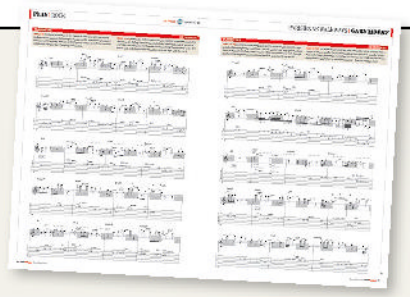
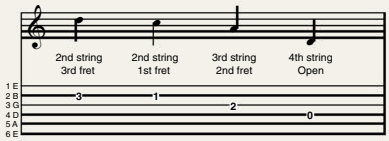
**Play the videos** Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

# GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...

## READ MUSIC

Each transcription is broken down into two parts...



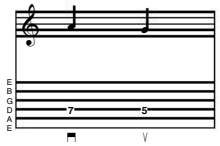

**MUSICAL STAVE** The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

**TAB** Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

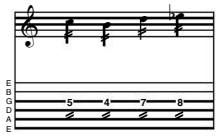
## GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

### PICKING

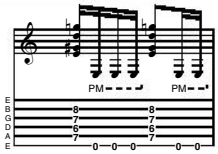
#### Up and down picking



The first note is to be down-picked and the last note is to be up-picked.

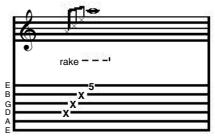
#### Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

#### Palm muting

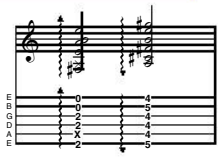



Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

#### Pick rake

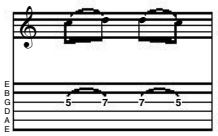



Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

#### Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

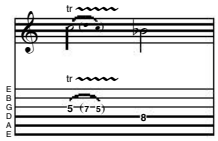
### FRETTING HAND

#### Hammer-on & Pull-off

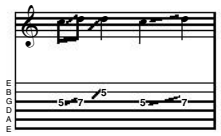


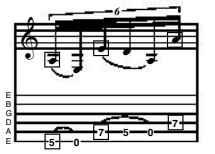
Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

#### Note Trills

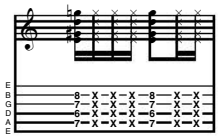



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

#### Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

#### Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

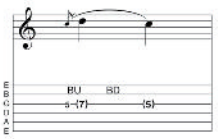
#### Fret-Hand Muting



X markings represent notes muted by the fretting hand when struck by the picking hand.

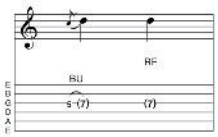
### BENDING AND VIBRATO

#### Bend up/down



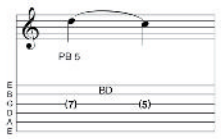

Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

#### Re-pick bend

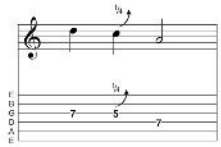



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

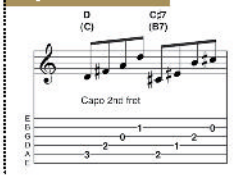
#### Pre bend




Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

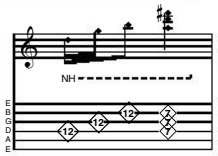
#### Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

### CAPO

#### Capo Notation

A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

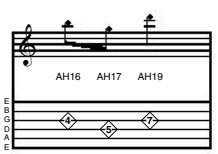
### HARMONICS

#### Natural harmonics



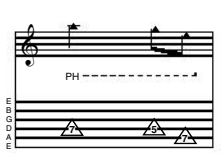

Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

#### Artificial harmonics



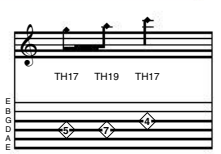

Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

#### Pinched harmonics




Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

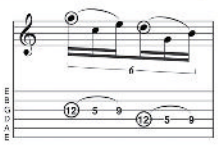
#### Tapped harmonics




Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

### R/H TAPPING

#### Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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COVER STORY

This month's cover star Eric Clapton has reinvented himself many times over his long career

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## FEATURES

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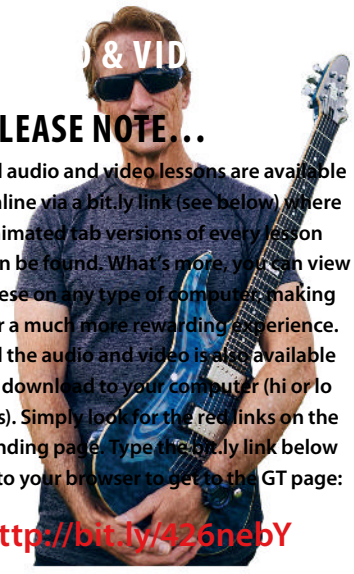
Another guitar master and friend of GT demonstrates how he uses legato and hybrid picking to play this short but exciting study.



### PLEASE NOTE...

All audio and video lessons are available online via a bit.ly link (see below) where animated tab versions of every lesson can be found. What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio and video is also available to download to your computer (hi or lo res). Simply look for the red links on the landing page. Type the bit.ly link below into your browser to get to the GT page:

http://bit.ly/426nebY

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Samantha Fish will be touring her new album with Jesse Dayton in the UK, between 19th-28th October 2023

# SAMANTHA FISH

**A minute's all it takes to discover what makes a great guitarist tick. Before she jumped into her limo for the airport, we grabbed a quick chat with this hard-working American blues phenomenon.**

**GT: Do you have a type of pick that you can't live without?**
SF: I prefer a 1mm standard pick. It's super common, and it's what I'm used to.

**GT: If you had to give up all your pedals but three, what would they be?**
SF: I'd keep my Analog Man, King Of Tone, MXR Carbon Copy, and maybe the JHS Mini Foot Fuzz.

**GT: Do you play another instrument well enough to do so in a band? If so, have you ever done it?**
SF: I started on drums, and I have gigged on the bass guitar before. Am I good enough to do it in a band? Not really, but it's good to stretch out.

**GT: If a music chart were put in front of you, could you read it?**
SF: I can't sight read on the fly, but I could figure it out. There are a lot of shorthand ways to write charts that aren't the traditional method.

**GT: Do guitar cables really make a difference? What make are yours?**
SF: I'm sure they do, but it seems like they all degrade and break the same. The road is hard on gear. I have some Ernie Ball cables, Monster, MXR. But usually I just replace the bad cables as I go. I go more off of length and jack type.

**GT: Is there anyone's playing (past or present) that you're slightly jealous of?**
SF: Derek Trucks is incredible. His dynamics and phrasing... and he really moves people.

**GT: Your house/studio is burning down: which guitar do you salvage?**
SF: Only one? That's tough. My SG and cigar box of course so I can play my shows. I also have a Gibson Chet Atkins model guitar. It was from a mentor of mine, Greg Camp, and he's passed away. So, I would definitely save that one.

**GT: What's your favourite amp and how do you set it?**
SF: I love my Category 5 amps. I like the Andrew model. It's around 45 watts. I run a head through a 4x12 cab. I usually start around 60% for volume and voltage. Then work it from there. Little bit of reverb and I tweak the EQ by room.

**GT: What kind of playing action do you have on your guitars?**
SF: It's pretty standard. Not super low and slinky because I like the freedom to play slide sometimes. There's a sweet spot between getting a clean slide solo and also having low enough action to bend strings.

**GT: What strings do you use?**
SF: Ernie Ball Slinky, 10-gauge.

> *"SOME OF OUR BEST CROWDS HAVE BEEN IN TINY ROCK CLUBS WHERE THE PEOPLE ARE SWEAT SOAKED AND IN THE MOMENT"*

**GT: Who was your first influence to pick up and play the guitar?**
SF: Well, my dad and his friends all played guitar, so that started me off. I got into lead a little later. Then Freddie King, AC/DC live at Donington, and Stevie Ray Vaughan really set me down the path.

**GT: What was the first electric guitar you really lusted after?**
SF: A G&L ASAT Classic semi-hollow Blues Boy. I didn't get it.

**GT: What was the best gig you ever did?**
SF: It's a toss-up really. I have had some magical moments on stage, and that makes it hard to quantify what makes a show into the best gig ever. We've played some incredible festivals. But some of our best crowds have been in tiny rock clubs where the people are sweat soaked and in the moment. I'm just looking for that energy every time.

**GT: And your worst playing nightmare?**
SF: Technical failure is always stressful. I've had those shows where it seems like it's one thing after the other.

**GT: Do you still practise?**
SF: Yeah, I go through phases with it though. We play so much right now, so sometimes when I get home, the last thing I want to do is play guitar. It's important to keep your hands in shape though, as that dexterity slips away pretty fast.

**GT: Do you have a pre-gig warm-up routine?**
SF: I do a lot of vocal warm-ups. I've got a couple of work tapes I roll through. Also, I make myself a special drink now. It's crazy and probably very annoying for everyone around me, but I swear it helps. It gets my head in the game and I feel confident walking on stage.

**GT: Present company excepted, who's the greatest guitarist that's ever lived?**
SF: BB King.

**GT: What's the solo or song of your own of which you're most proud?**
SF: I've been having a lot of fun with stretching out Dreamgirl on the live stage. It doesn't have a big solo in the original recording, but we've taken it to a new place. It's melodic and powerful.

**GT: What would you most like to be remembered for?**
SF: Tough to sum it up, but I always go back to why I started, and it was because of the effect live music had on me. It would inspire me and be an emotional outlet. I want to bust down barriers and get straight to the heart. I want to write stories that people can make their own.

**GT: And what are you up to at the moment?**
SF: We are getting ready for the upcoming release of my album with Jesse Dayton. It's called Death Wish Blues and was produced by Jon Spencer. We are preparing to tour Europe and the States this summer. It's going to be a whirlwind.

*Samantha Fish and Jesse Dayton's new album Death Wish Blues is released by Rounder Records on Friday May 19th. Samantha and Jesse tour in the UK from October 19-28th. Pre-order the album and book tickets at www.samanthafish.com*

PHIL BARKER

# JUSTIN SANDERCOE

*The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month:* ***Tipping The Scales***

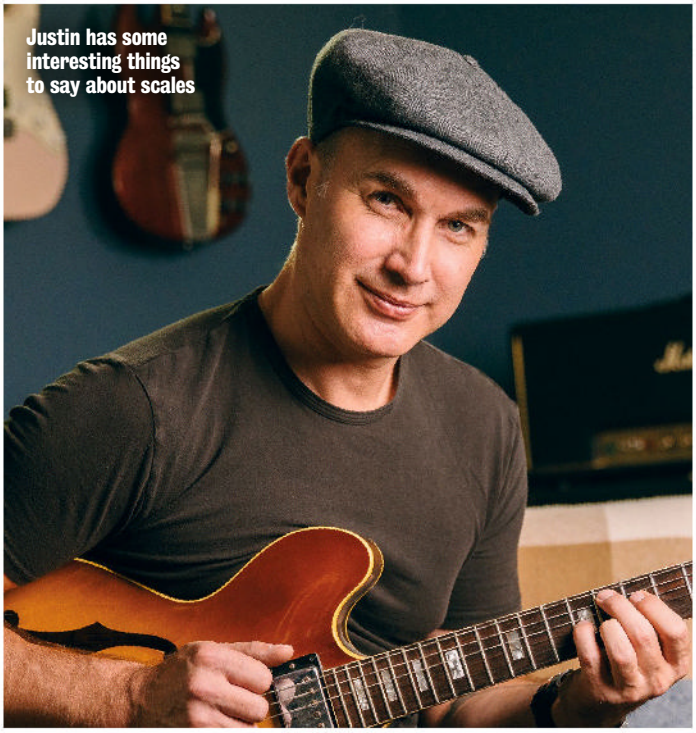
Okay my friend. We need to have a chat about scales! Scales are useful things to know, but knowing the scale patterns and knowing when and how to use them are very different things. So in the next few articles we're going to take a look at various scales to help you determine whether you should be practising them. Then we'll get into how you can use them to make music. This is my take on how it works, but those passionate about certain niches may disagree, and that's fine - music is art and there are many perspectives. This is mine.

**Minor Pentatonic**

This five-note scale is used in many styles but most commonly in blues, because it can be used to improvise over a 12-bar blues, a common format for beginners to learn. It's an easy way to get started with improvising because all the notes sound pretty okay with all the chords. But that's the danger - people try improvising blues solos using the scale, but the scale is just an alphabet and it says very little without learning some words. You need to learn words if you want to speak a language, and words are licks. If you take the approach of learning blues licks rather than just using the scale, you're likely to meet notes outside the Pentatonic. In turn, you're likely to not develop the fear of 'notes outside the box', as many do. If you want to learn to play blues-based music, learn the scale up and down as a guide, and once you've memorised it, switch immediately to learning and improvising with licks. You'll make sense to listeners and learn to speak the language.

**Blues scale**

I wasted so many hours working on this scale before I noticed that the extra added note (a flat 5) is exactly that; an extra note you can add for a bit of spice. It's not as 'strong' as the other Minor Pentatonic notes and in all honesty, I don't think it's a scale you should practise up and down. I spent hours working on each pattern and it was a complete waste of time. Learn some licks that use the note and explore it that way; you'll develop a much more musical approach to it.



Justin has some interesting things to say about scales

***"IF YOU ENCOUNTER THE NEED FOR ANOTHER SCALE, LEARN IT. IF NOT, DON'T WASTE YOUR TIME; YOU'LL NEVER GET THOSE HOURS BACK"***

**Major Pentatonic**

While the Minor Pentatonic is easy to use in a blues, the Major Pentatonic is a lot less so as you need to change the scale with the chord. You might think that using A Major Pentatonic in an A blues would work great but it sounds bad when the chord changes from the I to the IV (A7-D7). A Major's C# note is wrong against D7 which contains a C note. It sounds fantastic to change the scale as you follow the chords, but this is best left for those who are confident in following the changes. Using it over a Major blues has a certain charm, but often the Minor Pentatonic is safer ('bluesier') overall.

**Major scale**

This is what Western music is based on and it's essential that you learn the Major scale all over the neck. Because so many things are derived from it, it will be of great benefit to know all the patterns, how they link together, and the underlying chord shapes. Of course there are licks in the Major scale, but it's also great for exploring melodic ideas that follow the chords. If you really want to practise a scale up and down with a metronome, then you probably want this one. Playing scales up and down is only the start - you should explore scales in many ways. Exploring this scale will allow you to improvise with confidence over Diatonic chord progressions (where all the chords are derived from one scale). This is super fun and an essential skill set.

**Major Scale Modes**

To over-simplify modes: if you're playing over any single diatonic chord from a key, you'll be playing modally. The Dorian, Mixolydian and Aeolian are common in contemporary music and if you've learned the Major scale well, then they're unlikely to be much of an intellectual leap.

**Harmonic Minor**

The 6th mode of the Major scale is the Aeolian mode, also known as the Natural Minor. Start with that scale and raise the 7th degree by one semitone and you have the Harmonic Minor. It's useful in specific circumstances, like neo-classical rock and jazz. It's mostly favoured for creating vibrant classical harmony (eg Dm-E7-Am). If you play blues and pop then leave it for now.

**Melodic Minor**

Take your Harmonic Minor scale, raise its 6th by a semitone and you have the Melodic Minor - what classical composers used to write Minor key melodies. It's another one best avoided until later, unless you want to play jazz, some soul styles or modern blues where some of this scale's modes (eg Lydian Dominnat) sound cool.

**Other Scales**

If you encounter the need for another scale then learn it. But if you don't know why and where you will be using the scale, don't waste time on it. You can always visit another day!

Next time we'll dig into how to make music with scales.

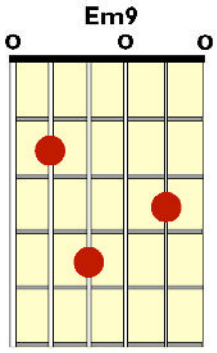
*Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag*

BARBARA BUELEN

# SUBSTITUTE
# *Extended Minor Chords*

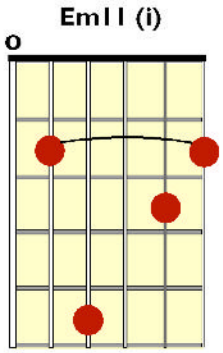
WITH RICHARD BARRETT

**ESSENTIALLY**, these 'deluxe' versions of Minor 7th chords can add a little class to any chord progression – maybe not in heavy rock, but even then, these added notes can inform your melodic choices when soloing over the heaviest of metal… This is an enormous and fascinating subject, but we're taking it on a small chunk at a time, though many of these principles hold true in other musical contexts too, so take your time to fully absorb the info here and you'll start noticing it in use in all sorts of contexts, be that vocal melody lines, solos or chord progressions.



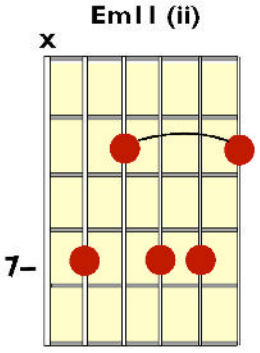

## *Example 1*

**THIS E MINOR 9TH** chord is essentially an E Minor 7th (containing the notes E-G-B-D) adding an F# from further up the scale. This is where the term 'extended' comes from. Even though the F# in this case is not the highest note, this unique combination of notes is known as E Minor 9th – staple of many a jazz standard and rock ballad.



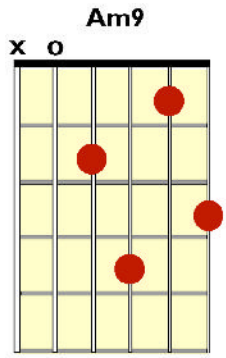

## *Example 2*

**E MINOR 11TH** also extends the chord by adding an extra note. In this case, A. It's not the highest note in this voicing, but this is due to the limited amount of simultaneous notes available, and the amount of fingers to play them! The closely voiced G and A on the middle strings give this a distinctive sound – more complex than the E Minor 9th.



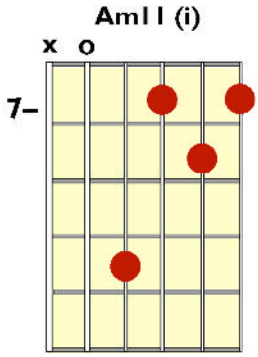

## *Example 3*

**THIS SECOND VERSION** of E Minor 11th juggles the order of notes so here we have the A on top. This gives a more 'piano style' voicing which sounds like a D Major chord superimposed over an E Minor – but that's another article! Guitarists like Allan Holdsworth and Eric Johnson often favour these more piano-like chord voicings.



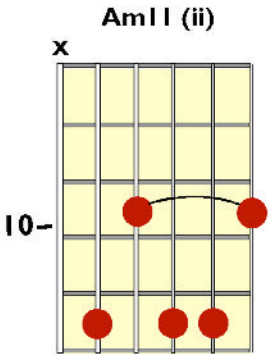

## *Example 4*

**VOICED** in this position, our A Minor 9th makes use of the open fifth string, though just using the top four strings renders it movable to any key. The adjacent B and C on the second and third strings give a dissonance to what is still a very harmonious sounding chord overall.




## *Example 5*

**SHIFTING POSITION** and adding a D on the third string gives us A Minor 11th. Sometimes these chords are mixed up with sus2, but those contain a Minor 3rd (in this case C), and so this cannot be the case. In sus chords, of course, the 3rd is 'suspended' and therefore missing.

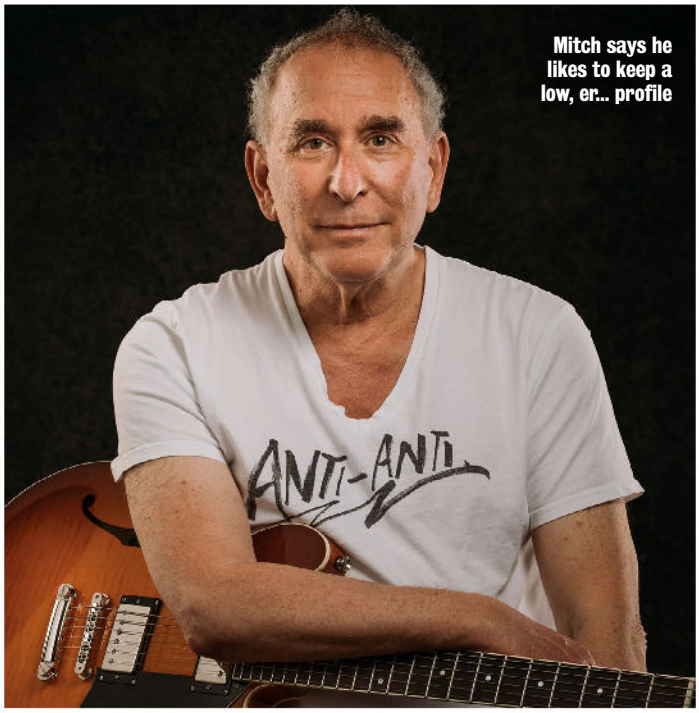



## *Example 6*

**SHIFTING POSITION** again, we have this second voicing of A Minor 11th, with the 11th (D) on top at the 10th fret. This movable chord is loved by Eric Johnson and used a lot in jazz. Like the earlier Em11th, it superimposes one chord over another – see that G Major triad on the top three strings?

# MITCH DALTON

*The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month:* ***Profile, Shmofile.***



Mitch says he likes to keep a low, er... profile

While I may on occasion give the impression that all the good gear was made before 1965, my pet dodo and I concur that the Kemper, Helix, AxeFX etc are wondrous examples of man's ingenuity. And as we slide inexorably towards global extinction, you'll have a couple of hundred programmable guitar sounds to accompany it when we get there, all living inside a conveniently portable bag. Handy for that fateful moment when the last spaceship from Earth blasts off to Elvis Minor and you've exceeded your baggage allowance. However, while you wait impatiently for the last glacier to crumble and in the absence of a spare £1500-£2000 with which to purchase, say, your Kemper of choice may I draw your attention to the following? Plug your fretted favourite into a Fender Deluxe of any vintage, switch on, set the controls to midway, et voila. You are now producing a delightfully warm, valve based tone with no effort whatsoever. For everything else, refer to your effects board. Simple, super quick and at a fraction of the cost (if you ignore the amp price!). Sure, you'll need to edit your sound on the fly, but there's a bewildering choice of stompboxes from which to choose at Gimmeyourcreditcard.com which will programme and store your fave sounds. Not forgetting the frankly offensive alternative that your producer seems to require from you on this morning's bladder control commercial. In any case, how many sounds do you really need? I'll tell you. For 95% of the time, three. I would suggest that 'clean', ''overdrive', and 'stadium rock/ death metal' pretty much covers it. And think how much time you've now saved. If all else fails, you could, er... do some practice. That should get you to that dream gig at The Dog And Plectrum quicker than a cartload of modellers. Which brings me to the Mesa Boogie Nomad 45. In authentic Noah mode, and like my hand-wired Fender Deluxe models, I own a pair of these EL84-based items. They cohabit harmoniously in my equipment store, but each December they emerge to be serviced prior to the 'Strictly' arena tour. Clearly, I need just one amp but ownership of a backup means that in time honoured tradition it will never fail. As has been the case for the last 15 years. Let's rid ourselves of the bad news upfront: it weighs heavier than a tax return. It lives in its own bijou flight case and appears on stage at each venue for five weeks on the road. My mission is merely to turn it on. A cursory glance at the front panel of this 1 x12" hernia hazard reveals more controls than a government immigration bill.

Mitch's beloved Mesa Boogie Nomad with mic position tape marker included

Because the nice people back in Petaluma, California have provided you with Gain, Master, Presence, Treble, Mid and Bass knobs to twirl to your ear's content. For each channel. And there are three of 'em. But wait. Upon further inspection, there's more. Adjacent to each bank of channels is an individual toggle switch. Channel 1 bears the inscription 'Clean (Normal)/ Pushed', Channel 2 'Vintage (Normal/Modern)' and Channel 3 ditto but with the toggle settings inverted. I have literally no idea why. Further to the right we find the 'Output' control ('Master Volume' in old money but the designers have used this for the channels already), and by no means finally, 'Solo', to which we shall return. Having run out of real estate the knob fest continues at the rear with three controls for Reverb (Wow!), Footswitch/ Manual (Why?), sockets for Parallel/Effects loop, speaker mute and 4/8 Ohm extension speaker jack outputs (Whatever). The ambiguously named FU-2 footswitch controls the important stuff - channel hopping, Reverb on/off and Solo. This latter enables the aspiring shredder to kick into action by setting the control to a Tap-esque 'one louder' in the stomp of a moment. And thus my three basic sounds can be programmed with relative ease. (Top tip - take a pic to remind you of your lovingly crafted settings). For those of a mathematical mind, there are in fact 12 permutations available if you factor in the 'Solo' and 'Reverb' switches. Not bad, eh? And not a 'Parameter', 'Edit' or 'Store' LED in sight. You can probably pick up a Nomad today for less than £500. Financially at least, that's the way to keep a low... er, profile.

*For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk*

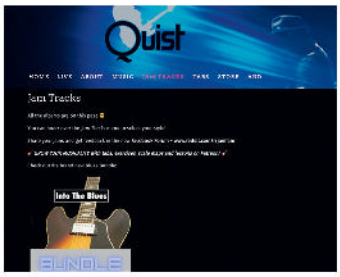
LARRY HULST/MICHAEL OCHS ARCHIVES/GETTY IMAGES

# JAM TRACKS TIPS

*Use these to navigate our bonus backing tracks*

**1 Easy Blues Vamp (E)**
We start with a fun blues vamp (E7-A7) made for practising the switch between the I7 (1) chord and the IV7 (4) chord. E Minor Pentatonic (E-G-A-B-D) works all over, but try E Mixolydian (E-F#-G#-A-B-C#-D) on the E7 chords and then switch to E Dorian mode (E-F#-G-A-B-C#-D) – aka A Mixolydian – for the A7 chords.

**2 Slow Blues - D Minor**
Here we have a simple and fun slow blues in D Minor, where the D Minor Pentatonic (D-F-G-A-C) and the D Minor Blues scale (D-F-G-Ab-A-C) are your first points of interest. For the Dominant chords (A7), use D Harmonic Minor (D-E-F-G-A-Bb-C#).




**3 Groove Jam (E)**
This one is a very open funky jam in the key of E. Experiment with riffing on chords like E9, Em9, E13 and even just Em7, and then proceed to soloing and coming up with riffs on the ever-reliable E Minor Pentatonic (E-G-A-B-D).

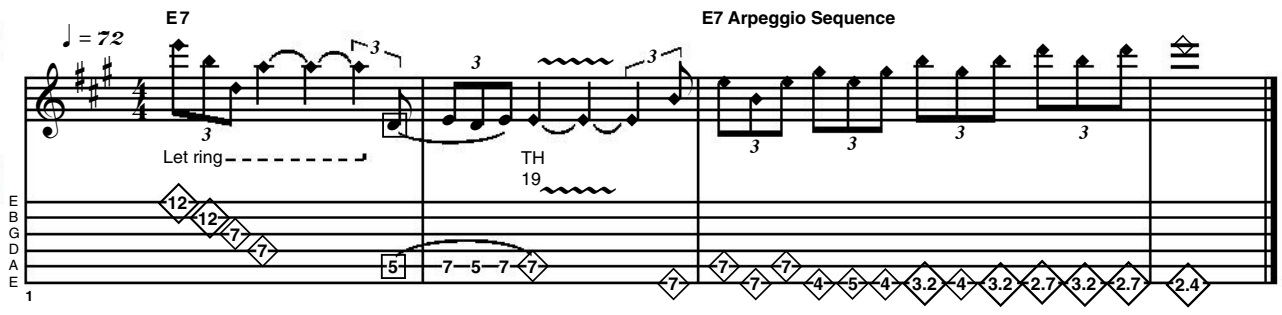
**4 A Mixolydian Jam**
We finish with a joyful two-chord vamp (A-G6), made for jamming on Mixolydian mode. Head for A Mixolydian (A-B-C#-D-E-F#-G) to start, but remember you can also think A Major Pentatonic (A-B-C#-E-F#) and even A Minor Pentatonic (A-C-D-E-G) for a more bluesy sound.

*Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Breathing Space is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.*

## PHIL HILBORNE'S ONE-MINUTE LICK — *Arpeggio Harmonics*

The focus here is on using mostly natural harmonics in arpeggios. My preference is to play all these using fingerstyle technique, but using alernate picking or hybrid is also fine. We kick off with a descending four-note line using the notes E-B-D-A. Be careful not to accidentally mute any of the notes, as they are supposed to ring into each other. At the end of the first bar there is a D note (5th fret, fifth string). This should be hammered-on from nowhere, or plucked without too much attack. After the E-D-E legato notes on beat 1 the following higher E harmonic should be produced by tapping the fifth string exactly over the 19th fret. The vibrato should be achieved via your fretting hand that's still holding down the 7th-fret E note. The closing two bars is an E7 sequence that Jeff Beck rather liked. It's a terrific line for honing the accuracy of your harmonics, as the locations need to be played very precisely (I always like to visualise the locations relative to the neck's side markers). After playing these ideas, experiment with your own phrases. For instance the E7 triplet sequence order can easily be moved across to the fifth and fourth strings for A7, or to the fourth and third for D7. Try it!

FAST
SLOW



# SCOTT LEPAGE

*Guitar instrumentals have supplied some of music's most evocative moments.* ***Jason Sidwell*** *asks top guitarists for their take on this iconic movement. This month: one half of the guitar duo that fronts Polyphia.*

**GT: What is it about guitar instrumentals that appeals to you?**

**SLP:** As a guitarist I have a bias towards guitar-centric instrumental music, but I always find myself focusing on the expression of notes. I'm a bit of an over-analyser, so when I listen to instrumentals I focus a lot on those long, drawn-out notes that have tons of emotion. I also love those really tasteful phrases that you get out of guitar instrumentals, like anything you'd hear Jakub Zytecki play.

**GT: What can an instrumental provide that a vocal song can't?**

**SLP:** I think it's important to note that music with vocals is just in an entirely different realm compared to instrumental music. Obviously I love working with both, but there are things that you can do in each that just feel right or appropriate. For example, I probably wouldn't try and write a ton of crazy fast notes all over a song where vocals are the focus, because it would just be too much. Same thing with instrumental music - maybe you wouldn't write something that has too simple a guitar part because then it would feel empty. To me it's really all about serving the song the best you can.

**GT: Any tendencies with instrumentals that you like to embrace or avoid?**

**SLP:** I really love things that groove well - things that you can bob your head to and make a stank face. The rhythmic aspect of a song is crucial for this obviously, and I guess what I try to avoid would be anything that clashes with the proper flow of the rhythm. Sometimes it takes me weeks or even months of coming back to an idea before it feels right. In that case it usually works well for me to come back to it with fresh ears after not having heard it for a while, and sometimes the right thing to do just clicks.

**GT: Is a typical song structure always relevant for an instrumental?**

**SLP:** The way I view it is you can do whatever you want, and that's not exclusive to just instrumental music either. That's the best part about writing music - you can really do whatever the hell you want. Of course there are ways to structure songs that make more sense to do and sometimes you just feel exactly what needs to happen, but sometimes the formula needs to be broken.

**GT: How useful is studying a vocalist's approach for guitar melodies?**

**SLP:** We've always been able to recognise the power of a great hook, and especially in our more recent years of writing we've

***"SRV'S VERSION OF LITTLE WING. IT'S SEVEN MINUTES OF STEVIE JUST EXPRESSING THE SHIT OUT OF HIMSELF!"***

learned that approaching a melody on guitar the way a vocalist would is crucial to creating a truly hummable, catchy stuck-in-your-head forever melody. Like something you would sing in the shower or while you're washing the dishes - something that can be sparked back in your head out of nowhere, just because you heard it once and it was that good. The true beauty of this type of melody is you can hate it and still catch yourself singing it. It makes sense if you dissect the reason why those 'vocal style' written melodies are so catchy - they're singable because they're simple and easier to process than something that might only translate well on a guitar.

To go even further on this, take a look at some of the most popular guitar riffs ever written: 96 Quite Bitter Beings by CKY, Last Resort by Papa Roach, Seven Nation Army by The White Stripes. That entire song is literally that one guitar melody! But my favourite example is (and call me cliché but this is a perfect example) Smells Like Teen Spirit by Nirvana, because Kurt Cobain sings the melody and then plays it verbatim as a guitar solo. That style of writing is fantastic, and there's definitely a reason why it's so common. I actually experimented with that on our song ABC - the guitar solo is written around the vocal melody in the chorus.

**GT: How do you start writing one?**

**SLP:** Don't overthink it. It's not easy coming up with a catchy melody, but sometimes they just come to you. I don't know how many I've come up with in the shower, or anywhere that isn't a studio with a guitar in my hands for that matter. But if there's anything I've learned about trying to write the best melody ever it's that that's a very high standard that often sets you up for failure. It's way better for me to go into it with no expectation of anything coming of it. All my best material comes from a pure, non ego-fuelled state of mind with zero intention of writing the 'best song ever' and just something that I think would sound cool or be fun to play.

**GT: What do you aim for when your performance is centre stage, as it is when playing an instrumental?**

**SLP:** My main focus is to be as expressive as I can, and serve the part as best as I can. What I play depends on the part of course, but I try to play the right amount of notes with the right amount of emotion. Often it's cool to bring effects into the picture, like chorus or a wah pedal or something.

**GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for instrumental writing, for pace and dynamics?**

**SLP:** Dynamics are always nice! I've certainly had my fair amount of low and slow starting, high and fast finishing solos, but sometimes it feels right to go in guns blazing. That's what I did on our collaboration with Baby Metal on their song Brand New Day - I went in with the fast notes first and then finished off with a sick phrase.

Unt harum accaerumqui dant, corraec atemporrum ut

Scott LePage playing his gorgeous flamed maple Ibanez SLM-10 signature Ibanez

OLLY CURTIS

**GT: What type of guitar tone do you prefer for playing instrumentals?**
**SLP:** I always end up gravitating towards something with a bit of gain on it. Most of my guitars are set up so that the bridge pickup really thrives on settings with some push, and I like to make sure my neck pickups are hot enough to sound and feel comfortable with or without the extra gain.

**GT: Do you have favourite keys or tempos?**
**SLP:** Throw any key you want at me, I'll find something to do with it. And as far as tempos go, for some reason most of my ideas start around 150bpm or slower. I'm not sure why but a lot of my ideas start out really slow and then I'll see how they work sped up a little faster. Bonus answer! For time signatures it goes on a case by case basis but I love anything that you kind of have to figure out, so pretty much any Meshuggah song, and my favourite thing about those songs is you realise a lot of them are just in 4/4. Follow that cymbal! Other than that, Aeschliman and I really love experimenting with 5/4. There's a part in Champagne that's in 5/4 that we only do live. It's fun as hell.

**GT: Do you find Minor or Major keys easier or preferable to write in?**
**SLP:** Major keys always come incredibly naturally to me. If I'm suffering from massive writer's block on something in a Minor key, I'll transpose everything to a Major key, and the ideas start hitting me like crazy. It really helps me think of the song in a completely refreshing way and just resets any brain fog I had with it.

**GT: Do you have any favourite modes?**
**SLP:** I always liked the Mixolydian, but I really only use that shape in the Pentatonic box because they sound cool together.

**GT: What about modulations into new keys?**
**SLP:** Modulation is badass, although I haven't done a whole lot of experimenting with it. I've tried it before and it never came out sounding right, but that's probably because whatever I was attempting was some ass-backwards crazy experimental thing.

**GT: Do you view the backing band in a different way than on a vocal song?**
**SLP:** Not really. Every element of a song has its place. I mean, take out the bass line and the drums and there's no groove or rhythmical context. Remove the guitars and that nice atmosphere is missing. Cut out the vocals and you have an empty backing track. Obviously there's going to be a main part to it, but everything else there has a purpose!

**GT: What about harmonising melodies?**
**SLP:** Anytime I have a lead or background melody I want harmonised, it goes through my formula: higher octave, lower octave, 3rd, 5th, and where appropriate I'll try out a 4th as well. Then I experiment with higher and lower octaves of the 3rd, 4th, and 5ths. This always gives me a bunch of different harmonies to work with and I kind of go through and pick what I like the best. Lately I've been capping myself at one main line and four harmonies just to kind of keep it under control, with the exception of a few parts here and there where there's like 10 harmonies because it just sounded great.

**GT: What three guitar instrumentals would you consider iconic and/or have inspired you?**
**SLP:** First one is The Art Of Shredding by Pantera. I know that isn't completely an instrumental song, but they have a bunch of instrumental parts on it and they're all so well written that you don't even realise the vocals aren't there. The song just goes into all these different phases of metal, hence the title of the song I suppose.

Second goes to In Death - Is Death, by Meshuggah - it's got this unsettling, dripping stalactite in a catacomb feel to it. I love those atonal sounds, and the way they bring it back into the theme of the rest of the album is brilliant. Listen to it if you haven't heard it before, the sounds they made are cool as fuck.

Last but certainly not least, Stevie Ray Vaughan's version of Little Wing, by Jimi Hendrix. Go and have a listen to it! It has some of my favourite SRV licks in there, and the way he creates a dynamic atmosphere with that song is just wild. It's seven minutes of Stevie just expressing the shit out of himself over the progression.

*Polyphia's album, Remember You Will Die is out now and they tour the UK between 9th-13th May. For more info visit polyphia.com*

# PLAY LIKE...
# ERIC CLAPTON

This month **Andy Saphir** examines the various styles of one of the most revered and influential blues-rock guitarists of them all, the legendary 'Slowhand' himself.

**ABILITY RATING** Moderate ✪✪✪✪✪

**Info** https://bit.ly/426nebY
**Key** Various **Tempo** Various

**Will improve your...**
✔ Legato and string bending techniques
✔ Blues-rock vocabulary
✔ Acoustic fingerpicking

There have been few players as important to the shaping of the sound of blues-rock guitar as Eric Clapton. A true popular music superstar, the multi-Grammy winning Clapton has achieved iconic status, not only as a blues-rock guitar legend, but also as a mainstream artist who has enjoyed worldwide fame for decades, with songs such like the anthemic Layla, Wonderful Tonight, Rule The World, and My Father's Eyes, as well as with his cover versions of songs including Bob Marley's I Shot The Sheriff, or JJ Cale's iconic, Cocaine.

Clapton's effect on the development of blues-rock guitar is a matter of modern musical folklore. At a time when young blues disciples such as he, Jimmy Page, John Mayall and Keith Richards were discovering and devouring the music of original American blues artists, his subsequent success in bands such as Cream helped bring the sound of British blues to the USA, generating a resurgence of interest in the source music to new generations, as well as introducing his fluid, improvisation-based lead guitar style. Clapton was already a notable player in the UK, from stints in The Yardbirds and John Mayall's Bluesbreakers, but as part of the so called 'British Invasion', he was exporting his loud, energy infused sound to eager new audiences, and by extension, to a legion of new guitar players.

After the breakup of Cream, Clapton embarked on other projects, such as Blind Faith, Delaney And Bonnie, and Derek And The Dominos. His first eponymously titled solo album in 1970 established him as a solo artist, and was the first of many over the ensuing decades to produce classics like Lay Down Sally, Bad Love, and Tears In Heaven, which cemented his status as a legend.

In this month's feature, I have written five Clapton-style pieces that represent his approaches through various seminal albums. Although his music has differing stylistic influences, he generally favours Minor and Major Pentatonic-scale, blues-based lines, combining melodic phrases with bending, hammer-ons and pull-offs, with faster, flashier flurries when necessary. He also sometimes borrows notes such as the 2nd and ♭6th from the Natural Minor scale.

*"A popular music superstar, Eric Clapton has achieved truly iconic status"*

**Piece 1:** 'Beano' period. This piece focuses on EC's time with John Mayall, and the album John Mayall Bluesbreakers With Eric Clapton (1966). The 'Beano' album showcases Clapton's playing through various blues covers and Mayall originals, such as Otis Rush's All Your Love, and Mayall bluesers Have You Heard, and Double Crossing Time. Eric played his Gibson Les Paul into a loud Marshall combo, instantly defining the sound of blues-rock guitar.

**Piece 2:** Regarded as the first 'super group', Cream blended blues-rock with the psychedelic sound of the times. You can hear his legendary 'woman tone' here, too, where Eric turned the guitar full up and the tone controls down, to create a thick, warm tone from his Gibsons and Marshalls.

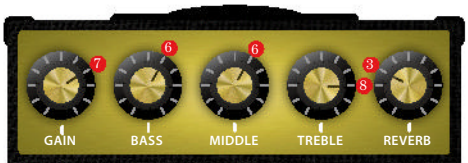
**Piece 3:** Derek And The Dominos. Although only producing one album, here Clapton teamed up with Jim Gordon, Bobby Whitlock, Carl Radle and Duane Allman. With blues covers like Have You Ever Loved A Woman and Key To The Highway, the album is of course best known for the anthemic Layla, where Allman plays the famous slide parts. Also here EC started playing Fender Strats (notably 'Brownie') into a Fender Champ for the recordings.

**Piece 4:** Journeyman has a much more pop-rock slant with its 80s drum and synth sounds combined with Clapton's creamy distorted guitar. By this time he was using the Fender Eric Clapton signature Strat with Lace Sensors and mid -boost circuit, which enabled him to achieve the thicker tones of humbucking guitars.

**Piece 5:** MTV's 1992 Unplugged concert featured EC and band performing acoustic versions of classic songs like Layla, but also blues standards such as Nobody Wants You When You're Down And Out and Before You Accuse Me. It also featured Eric's perhaps under-rated acoustic technique. The album and TV show achieved staggering success, becoming the most successful live album of all time, and also EC's biggest-selling record.

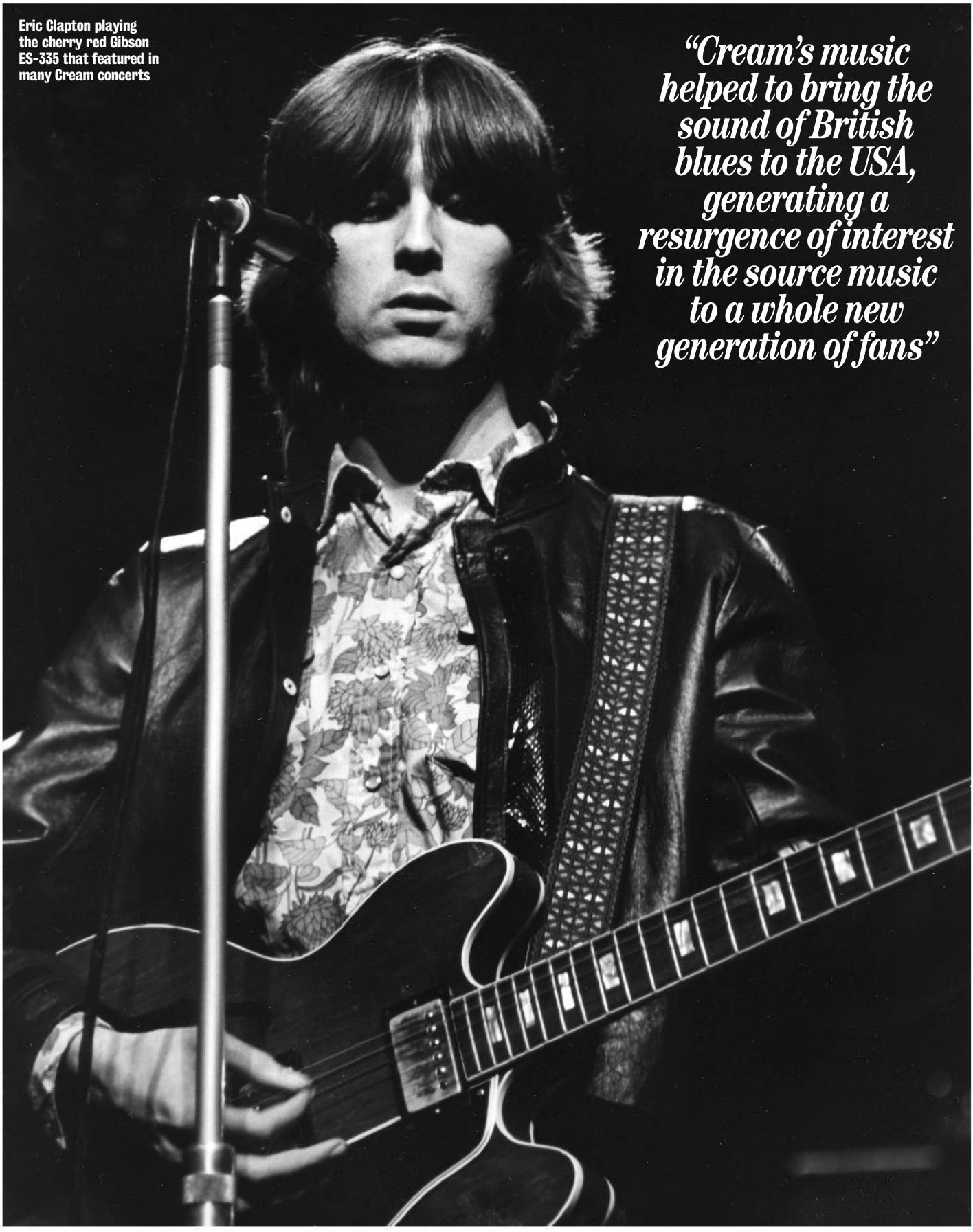
I hope you enjoy our five EC-style pieces, which show just what Eric Clapton brought to the world of modern guitar playing.

**NEXT MONTH** *We look at the blues licks of* ***Joe Bonamassa*** *and many of his guitar friends!*




## Get the Tone

Clapton has used various guitars and amps, but you can go for either a single-coil or humbucking guitar with an overdriven amp or overdrive pedal. Experiment with Eric's fabled 'woman tone' by rolling down the tone control to almost off on your guitar, and then adding gain to thicken the sound. A splash of reverb will provide smoothness and ambience.



Eric Clapton playing the cherry red Gibson ES-335 that featured in many Cream concerts

*"Cream's music helped to bring the sound of British blues to the USA, generating a resurgence of interest in the source music to a whole new generation of fans"*

SUSIE MACDONALD/REDFERNS/GETTY IMAGES

**TRACK RECORD** To see Clapton's progress as a musician, try these: John Mayall's Bluesbreakers with Eric Clapton (1966), also known as the Beano album. Cream period: Disraeli Gears (1967) or Wheels Of Fire (1968). Derek And The Dominos period: Layla And Other Assorted Love Songs (1970). And solo: Slowhand (1977), Journeyman (1989), From The Cradle (1994), and Eric Clapton Unplugged (1992).

PLAY BACKING

**VIDEO & AUDIO** https://bit.ly/426nebY

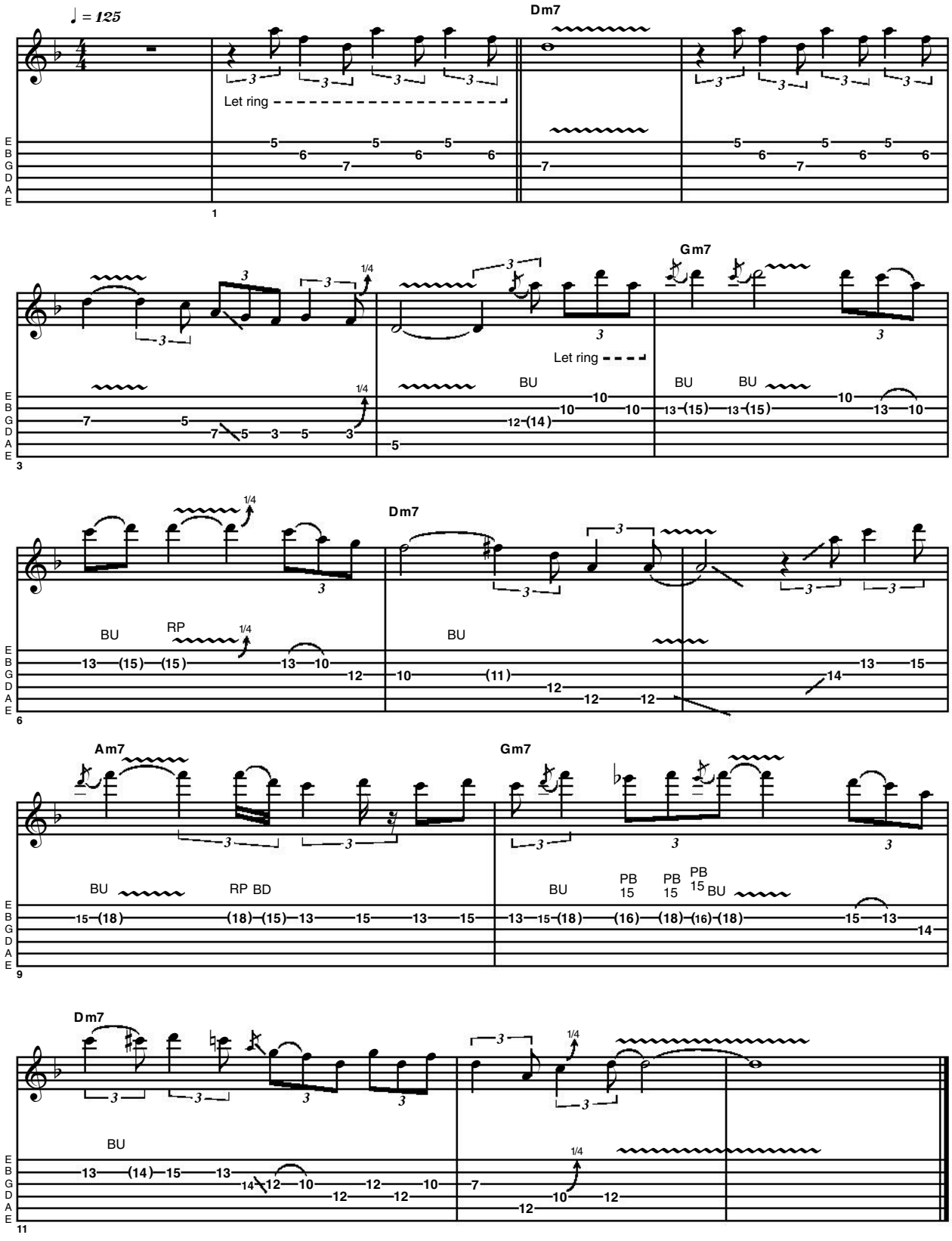
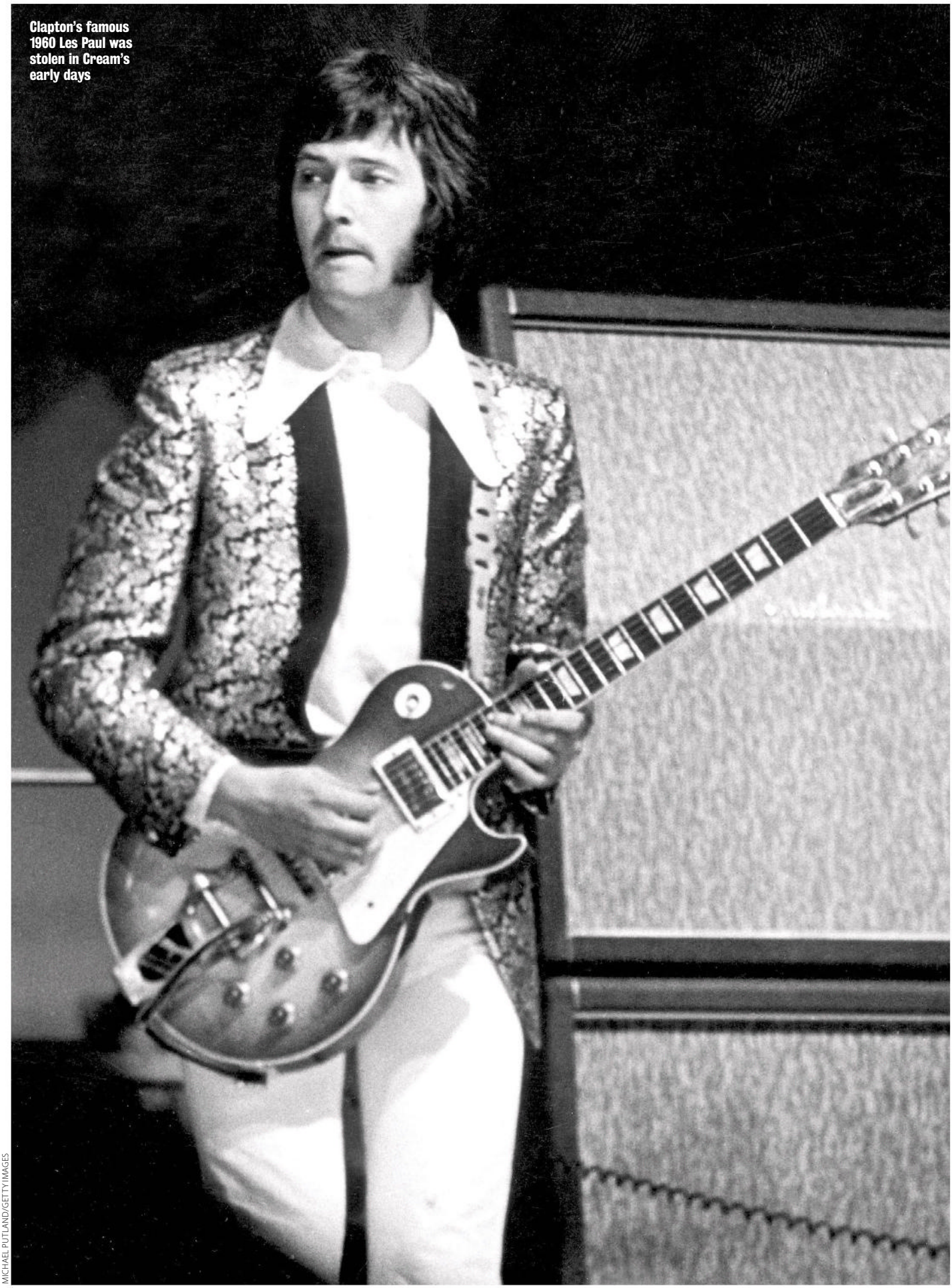
## PIECE 1 **'BEANO' PERIOD**

This is a 12-bar blues in the key of D Minor with a pick-up lick starting the tune. It mostly uses notes from D Minor Pentatonic (D-F-G-A-C). I played this on the bridge pickup of my Gibson Les Paul. For the pick-up lick, make sure you come in on the 1& of the second bar of the count-in with the D Minor arpeggio (D-F-A). Aim to 'wobble' the whole chord without stifling any of the notes.

**[Bar 6, beat 2]** Re-pick the bent second-string, 13th-fret D note, but follow the vibrato with a quarter-tone blues curl while the string is still bent, pushing the note up in pitch slightly, so it becomes close to, but not quite making, a D#.

**[Bar 7, beat 1]** Hold the 10th-fret, third string F note (♭3rd) and bend it accurately up by a semitone to the Major 3rd F# note on beat 2.

**[Bars 9-10]** Make sure you pitch the Minor 3rd interval accurately on the second string from the 15th-fret D note to the 18th-fret F note.

**[Bar 12]** When you add vibrato to the very last note, have a go at emulating Clapton's vibrato technique. When vibrato-ing static notes on upper strings, he tends to keep his palm parallel to the neck, take his thumb off the back of the neck and move his hand up and down.



Clapton's famous 1960 Les Paul was stolen in Cream's early days

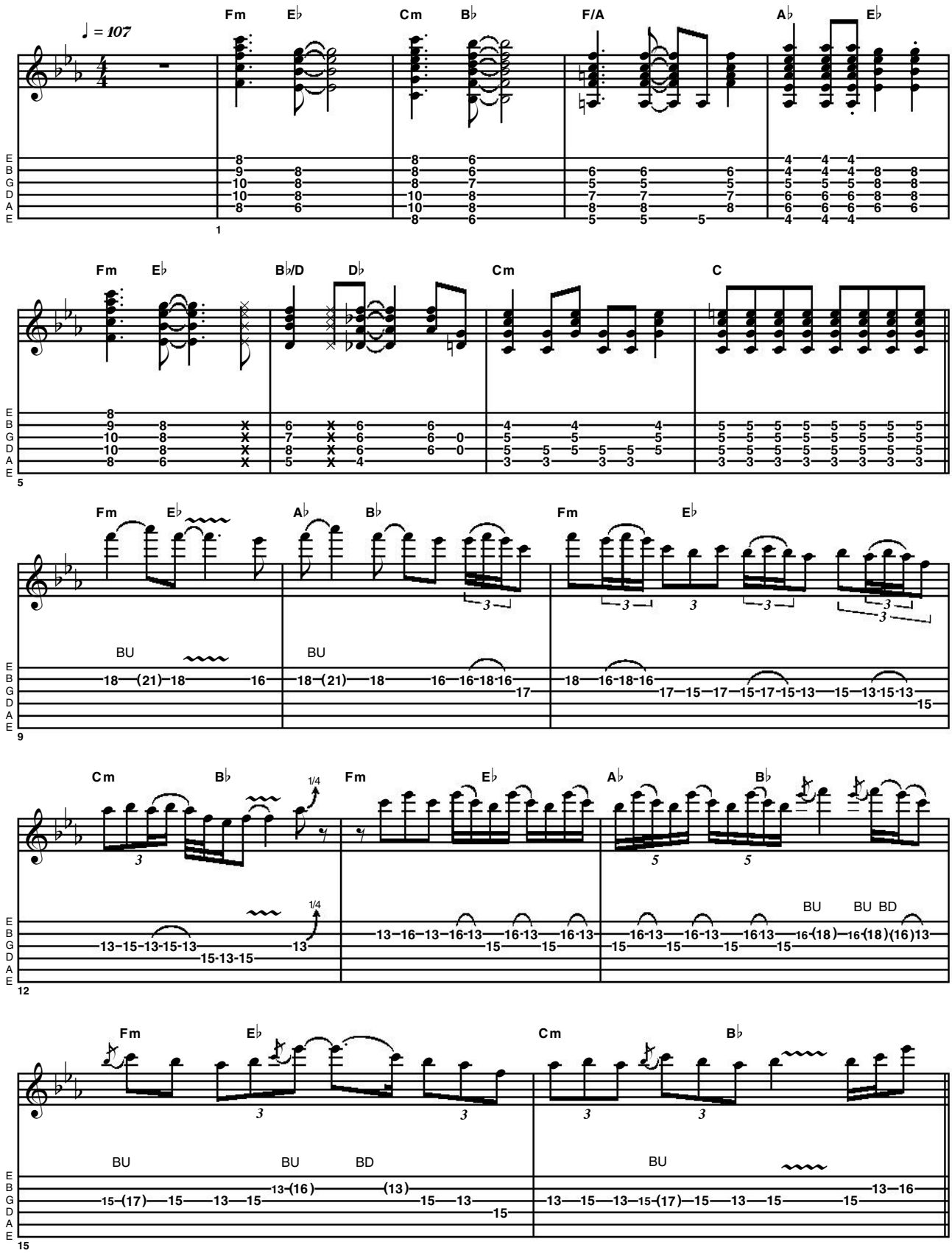
MICHAEL PUTLAND/GETTY IMAGES

PLAY BACKING

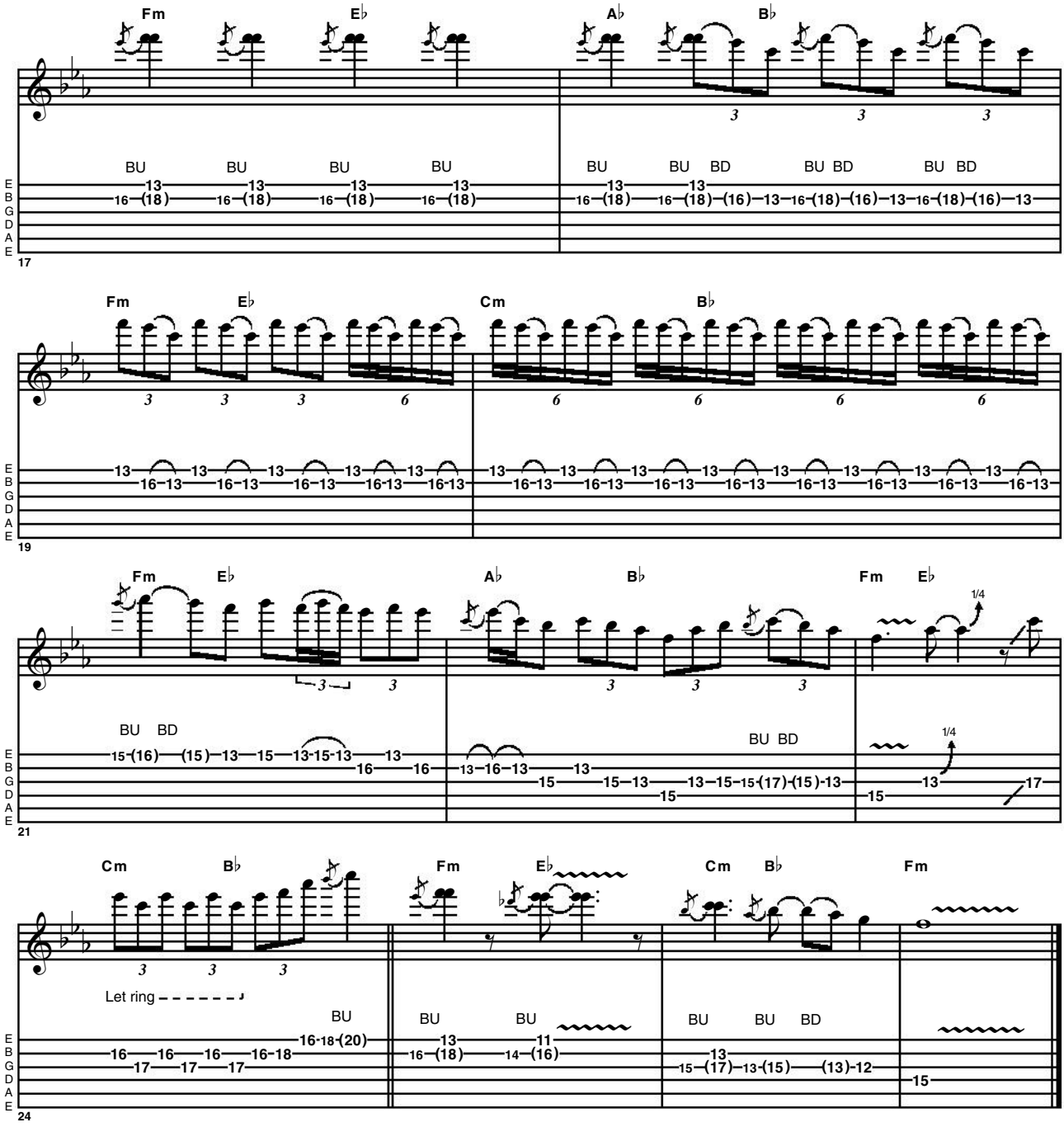
**VIDEO & AUDIO** https://bit.ly/426nebY

## PIECE 2 **CREAM PERIOD**

This 27 bar-long piece has a key centre of C Minor, although the tonal centre of it is F Minor. It pretty much only uses notes from F Minor Pentatonic scale (F-A♭-B♭-C-E♭). I also played this on my Les Paul, but used the neck pickup, rolling the tone back for the warbling 'woman tone' that Eric developed around this time.

**[Bars 1-8]** The eight-bar chord intro needs to have a cleaner sound than the lead part, so roll the guitar volume back here to clean up the sound.

## PIECE 2 **CREAM PERIOD**

**[Bars 19-20]** Beat 4 of bar 19 contains a fast sextuplet across the first and second strings. It repeats through bar 20, and is pretty fast. Try an inside picking approach; downstroke pick on the first string and un upstroke on the second.

**[Bar 26]** The G note (third string, 12th fret) on beat 4 of this bar is the Major 2nd which is borrowed from either the F Aeolian mode (F-G-A♭-B♭-C-D♭-E♭) or F Dorian mode (F-G-A♭-B♭-C-D-E♭), depending on how you view it.

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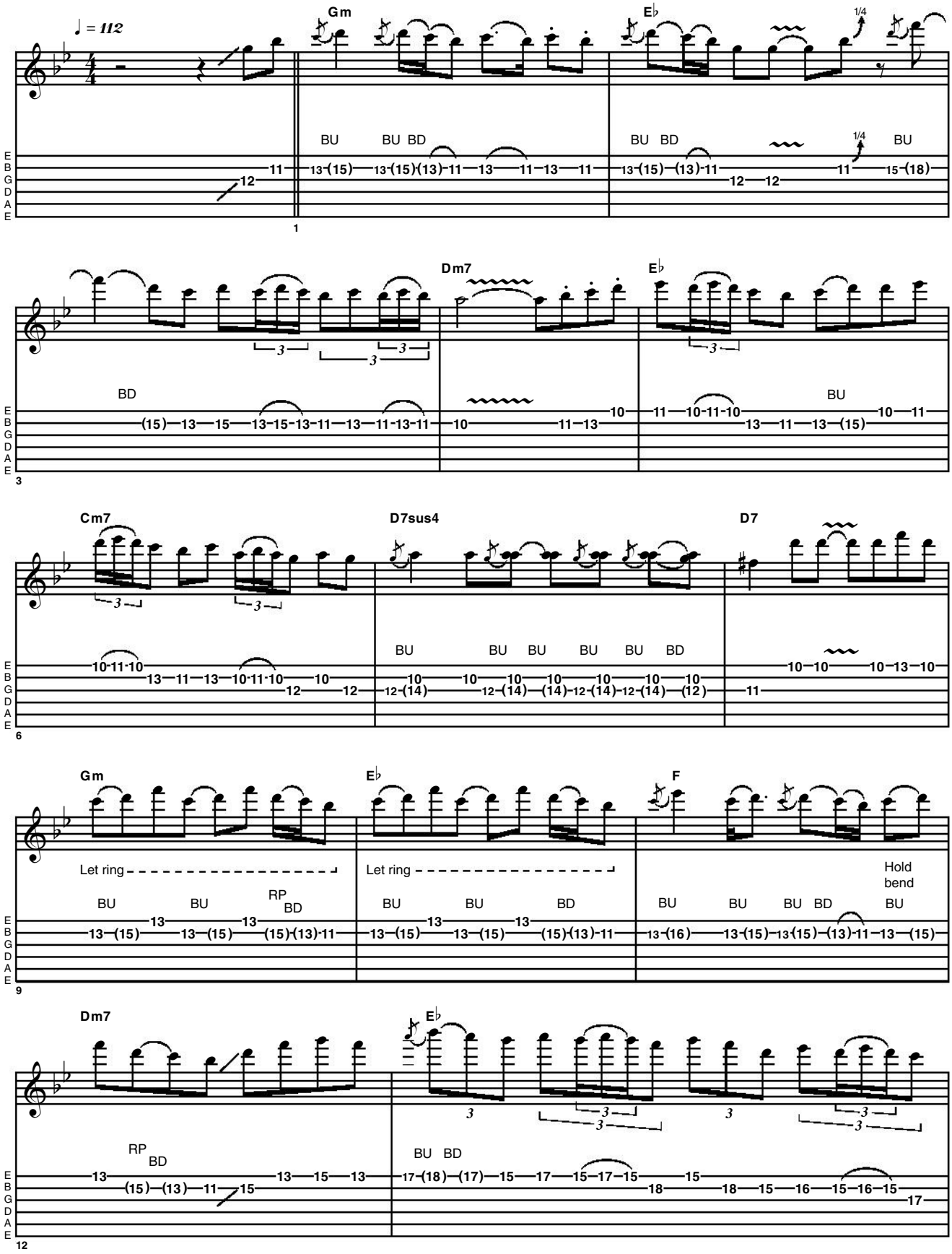
PLAY BACKING

**VIDEO & AUDIO** https://bit.ly/426nebY

## PIECE 3 **DEREK AND THE DOMINOS PERIOD**

The first section is 16 bars long and in the key of G Minor, while the second is 10 bars long and in E♭ Major. There are melodic phrases using notes from G Minor Pentatonic (G-B♭-C-D-F) and G Natural Minor (G-A-B♭-C-D-E♭-F) in section 1, and mainly E♭ Major Pentatonic (E♭-F-G-B♭-C) in section 2. I played my Fender Strat.

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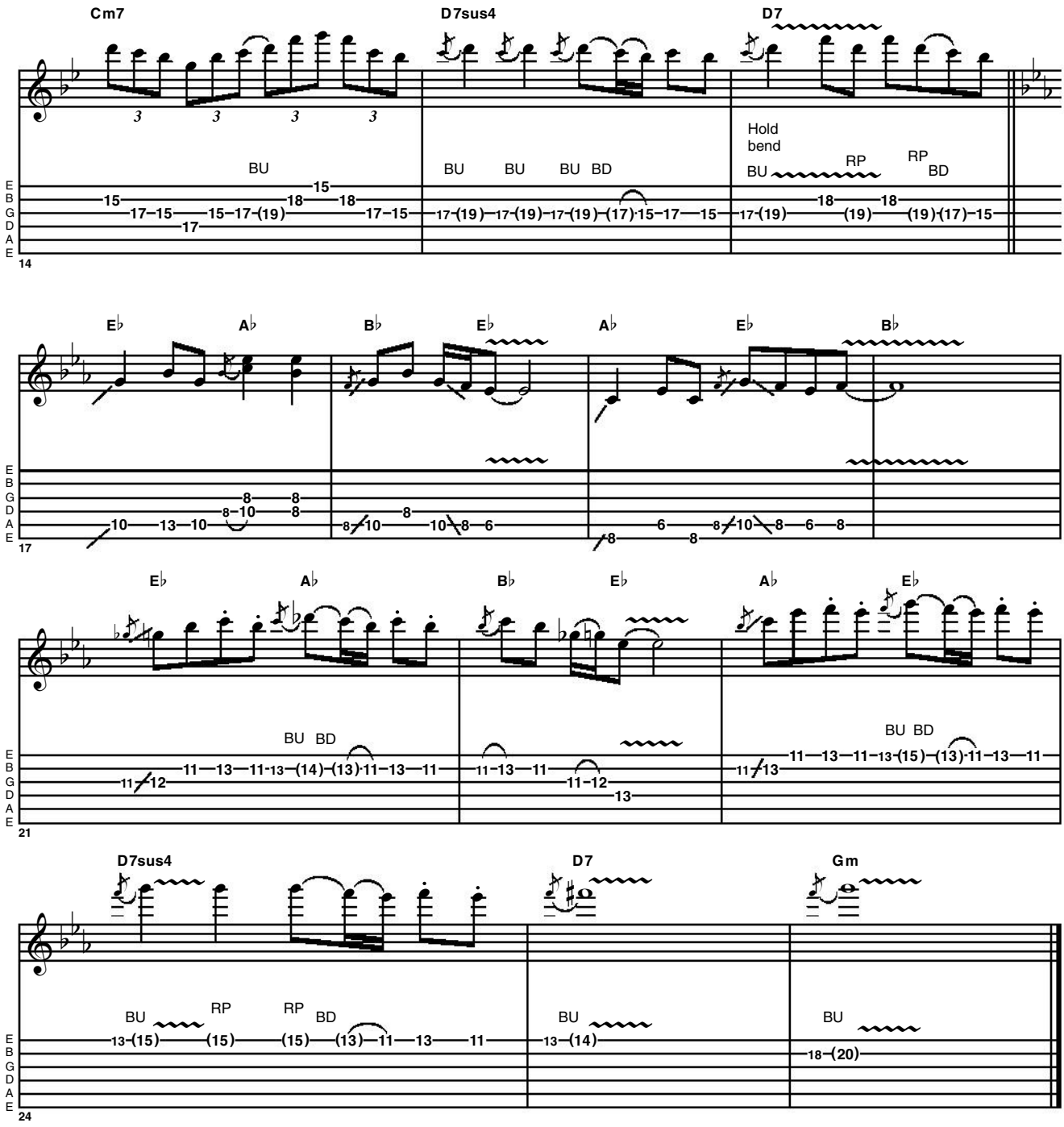
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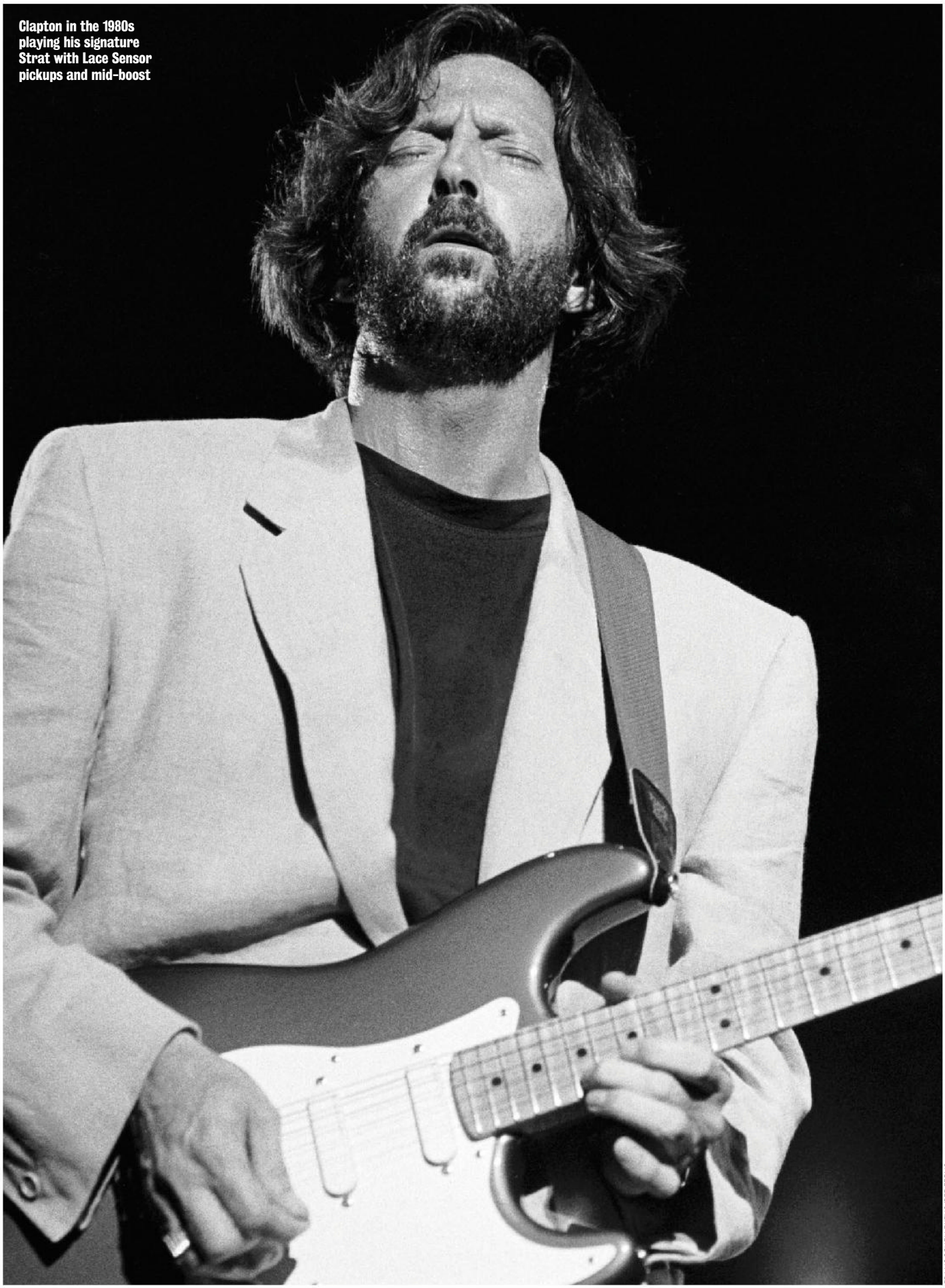


Clapton in the 1980s playing his signature Strat with Lace Sensor pickups and mid-boost

FRANS SCHELLEKENS/REDFERNS

PLAY BACKING

## PIECE 4 JOURNEYMAN PERIOD

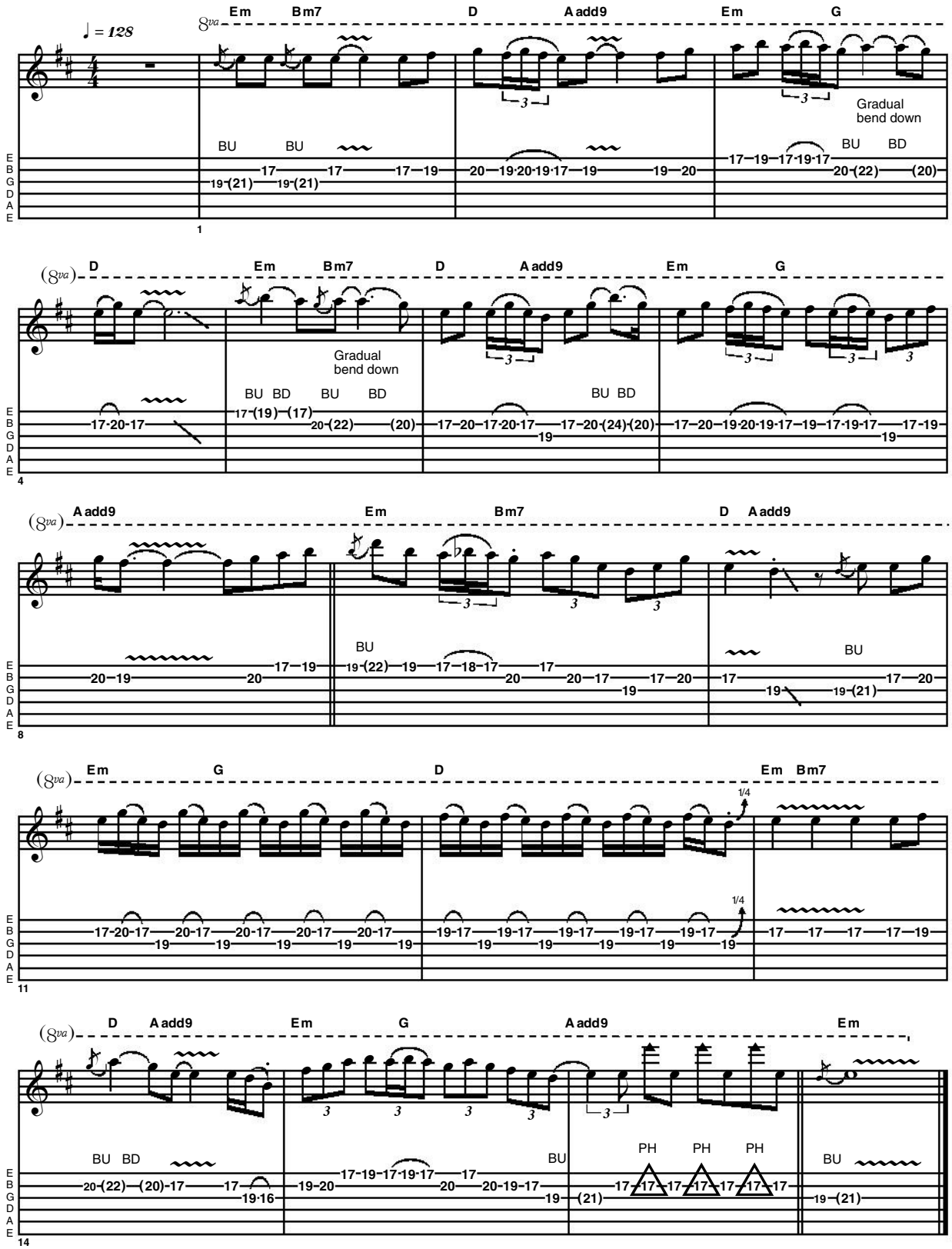
This piece has a key centre of D Major, but a tonal centre of E Minor. It is 17 bars long and demonstrates Clapton-esque approaches with the higher-gain sound of his later period. Again, I used my Fender Stratocaster here. The tune mainly uses notes from the E Minor Pentatonic scale (E-G-A-B-D), but also from E Dorian mode (E-F#-G-A-B-C#-D), and E Natural Minor (E-F#-G-A-B-C-D) in places.

**[Bar 2]** On beat 2&, note the sustained F# note (19th fret, second string). This is the Major 2nd interval from the E Dorian mode and gives a melodic, non-Pentatonic flavour to the phrase. This note appears again in bar 8.

**[Bar 6]** The second-string bend at the end of this bar is a Major 3rd going from the G note at the 20th fret up to a B note on what would be the 24th. This is a hard interval to bend, so go easy if you're not used to big bends.

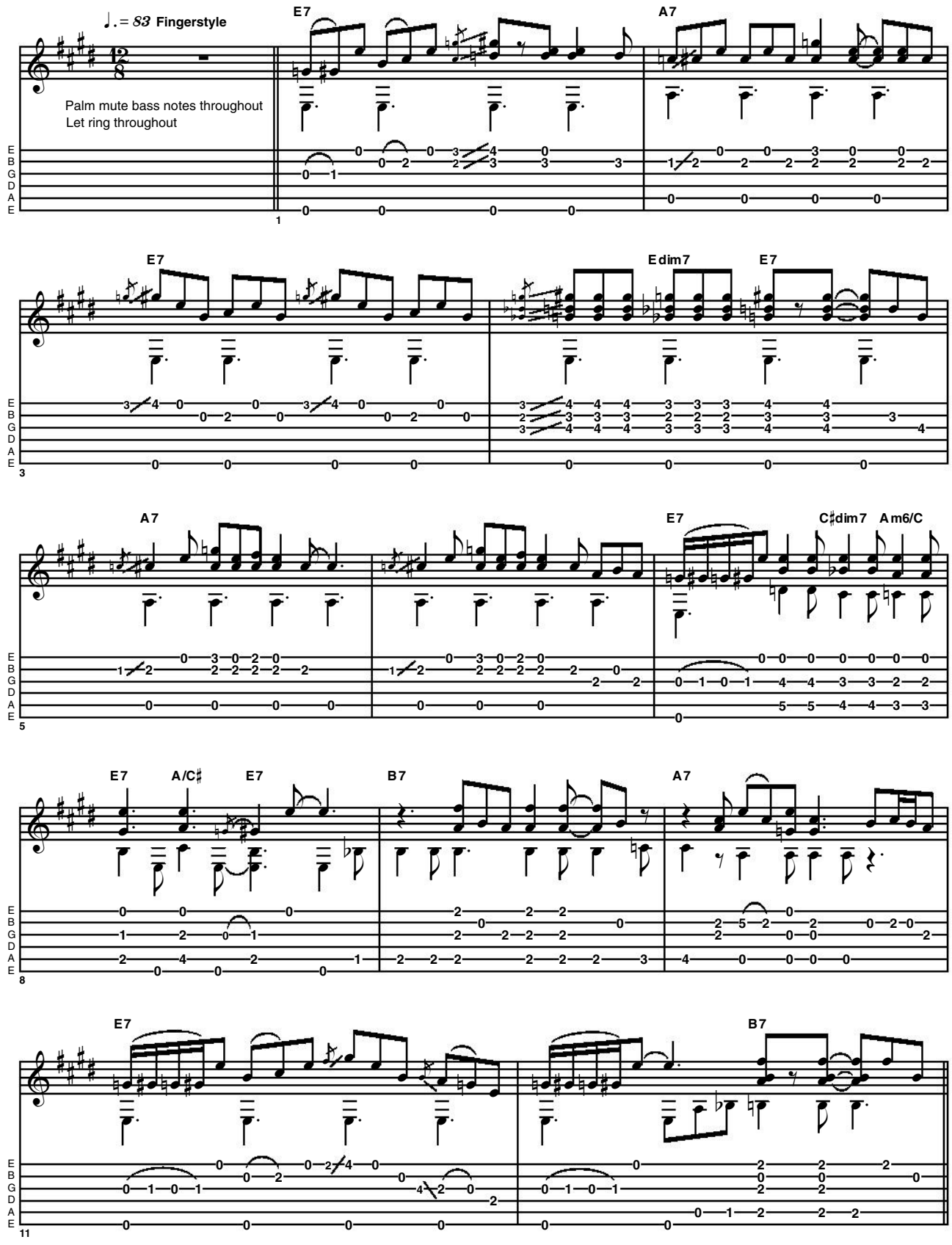
**[Bars 11-12]** The rapid 16th-note phrase in these two bars are quite tricky to fret cleanly, so go slowly. Note again the use of that Major 2nd, F# note in bar 12.

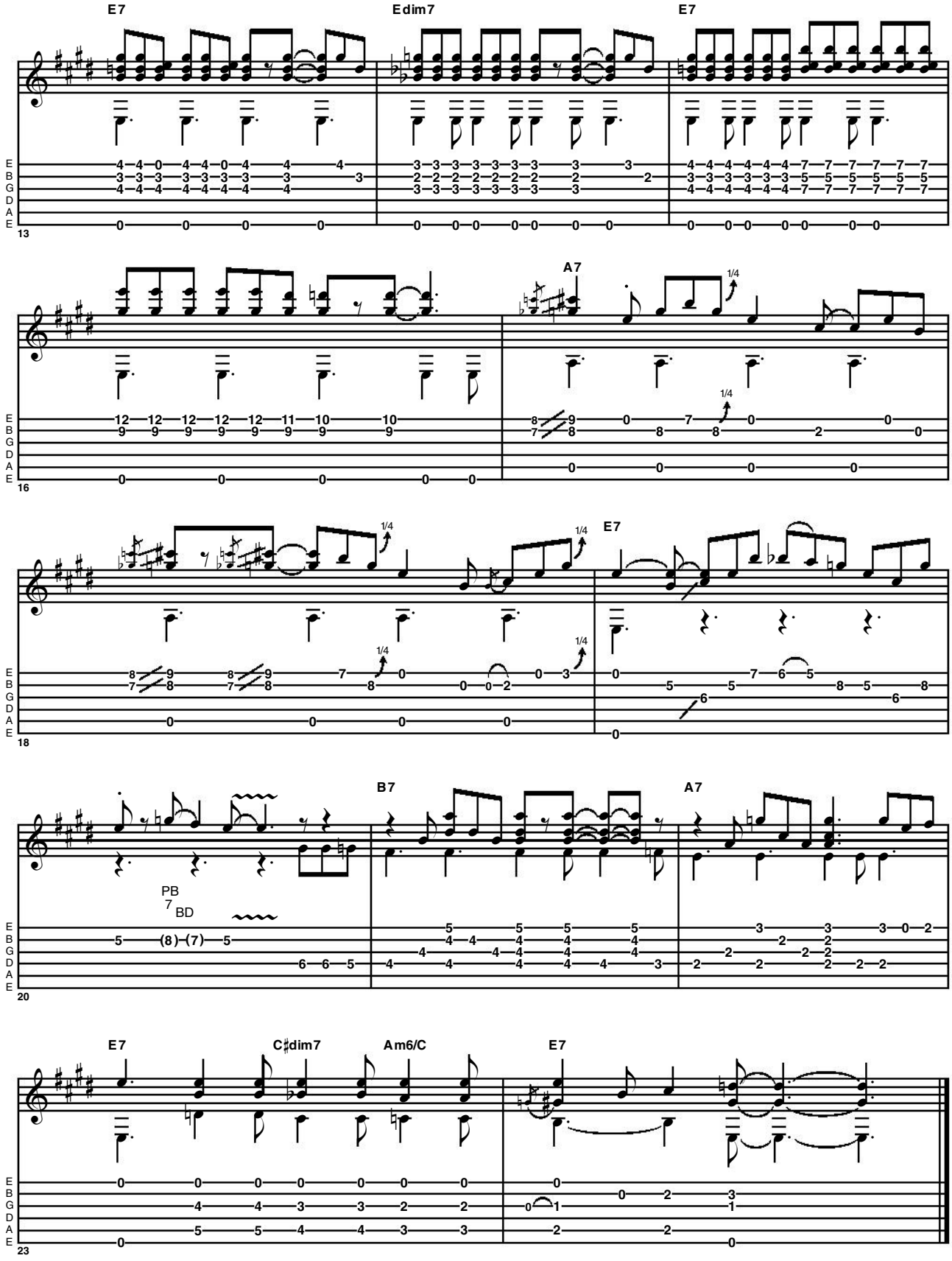
**[Bars 15-16]** The E Dorian (or Natrual Minor) scale based phrase in bar 15 shows Clapton's non-Pentatonic approach, and the pinched harmonic in bar 16 is reminiscent of his solo in Bad Love. Aim to hit the octave pitch accurately.



## PIECE 5 **UNPLUGGED PERIOD**

**This acoustic fingerstyle piece is a straightforward 12-bar blues in E. It goes round twice, with a brief alteration in structure in the first four bars the second time round. We are in 12/8 time and rely heavily on the monotonic bass technique common in acoustic blues, which involves a consistent palm-muted pulsing bass (usually the root note) on each beat of the bar, played with the side of the picking-hand thumb ,while the fingers pluck the rhythm or lead line. This technique involves considerable coordination, but is immensely satisfying as the guitar can sound like a mini orchestra, whether solo or with other instruments.**

**Ex 5 MTV Unplugged Period**

## PIECE 5 **UNPLUGGED PERIOD**

When looking at the music, use your thumb for the notes with the stems pointing downwards and your fingers for the notes with the stems pointing upwards. As a general rule, use the first finger of your picking hand on the third string, your second finger on the second string and your third finger on the first string. Clapton, and acoustic blues players in general, often dig in hard, but I'd suggest learning the piece accurately before playing it with too much intensity.

# VIDEO MASTERCLASS

# Allen Hinds

ON VIDEO

We welcome the stunning US guitarist, Allen Hinds to demonstrate his sophisticated legato lead work over Jason Sidwell's track, Glow To Grow. **Jon Bishop** is your guide.

**ABILITY RATING** Advanced

**Info** https://bit.ly/426nebY
**Key** G Major **Tempo** 86bpm

**Will improve your…**
✔ Chord change navigation
✔ Semiquaver syncopation
✔ Use of legato

This month's star video features LA guitarist Allen Hinds who creates a solo over Jason Sidwell's sophisticated slow groover, Glow To Grow. The first part of the process, as Allen explains, is to organise a chord chart road map. We have written out the full chord sheet for you to study, and this is included both in the magazine and shown on the screen in the video. The tempo is a laid-back 86bpm which inspired Allen's overall melodic approach, and allowed for moments of faster legato phrases.

Glow To Grow is in the key of G Major for the most part but, as Allen reflects, there are always some unique chord changes in Jason's tracks that keep him on his toes. Due to these, Allen provides a detailed run-through of the chord chart, and how he approached soloing over them.

The track starts in G Major and the scale of choice for the intro and the first part of the verse is the G Lydian mode (G-A-B-C#-D-E-F#) to cover the G and A chords (the Lydian's C# note caters for A Major's Major 3rd). For the observant, the fleeting G7 chord tilts the vibe a little, and G Lydian Dominant (G-A-B-C#-D-E-F) functions well here for both the G7 and A chords.

> *"It's always a challenge because Jason always throws me left curves in these chord progressions!"*
> ***Allen Hinds***

When the tonality changes to B Minor, Allen explains that he favours the Dorian mode over Minor tonalities. B Dorian mode (B-C#-D-E-F#-G#-A) has a Major 6th and sounds smooth and works well. For the chorus section Allen favours the 'key centre' approach as all the chords up to the C/D are from the D Major scale (D-E-F#-G-A-B-C#). For the C/D, D/E and Em chords he goes for E Minor Pentatonic (E-G-A-B-D).

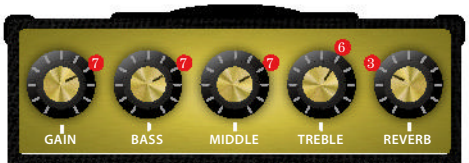
The second verse again uses G Lydian mode, but this time there is a change to B7 at the end. Here Allen uses the tritone substitution approach (play the F Major triad; a ♭5 away from B7), which outlines a B7♭5 sound and resolves well to the E Minor chord at the start of the middle 8. Allen imparts sage advice when selecting scales. The first is to target notes from the chord (chord tones). The second is to sing over the track. This frees up the musical ear and removes the constraints of having to originate all your ideas on the guitar.

Allen uses plenty of legato phrasing (hammer-ons and pull-offs) in his solo, and to bring the melodies to life uses the whammy bar to add a vocal-esque vibrato. In addition, finger slides and vibrato are judiciously added where appropriate.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future when a jazz-rock ballad sound would prove appropriate. Then, once you have mastered some of the soloing concepts in Allen's performance, explore creating your own over Jason's Glow To Grow backing track. Have fun, and I'll see you next time!

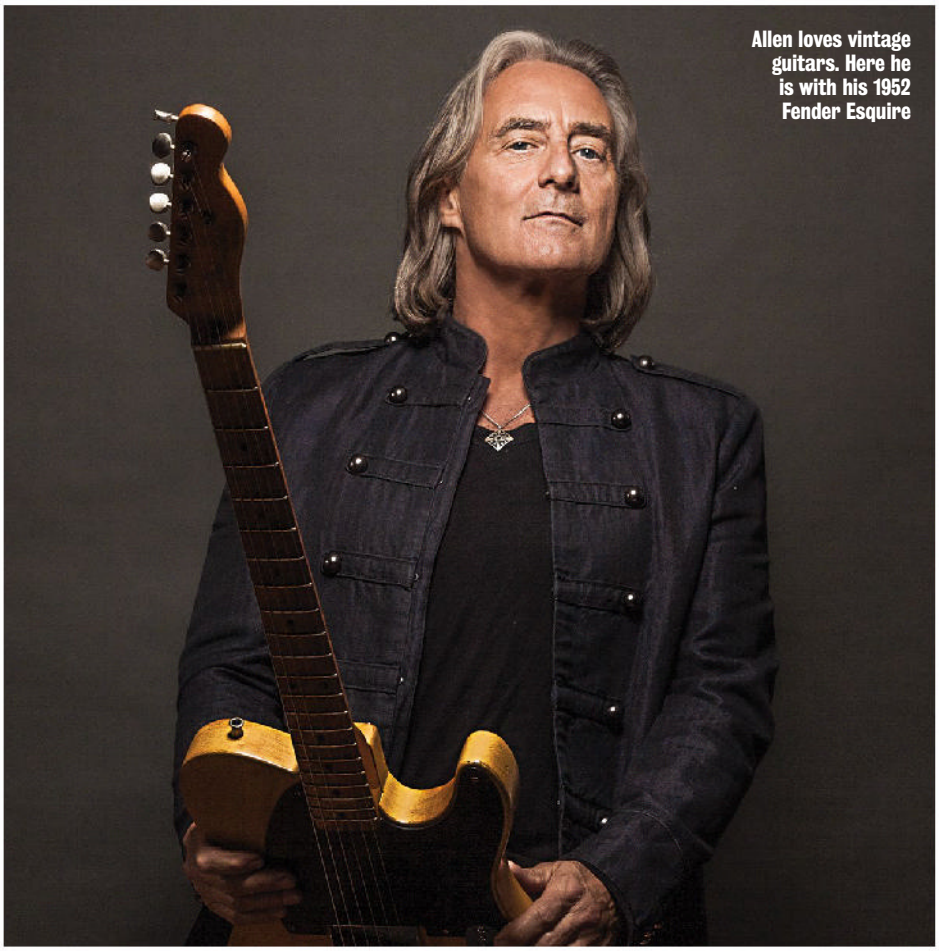
Here Allen plays Glow To Grow on his Custom Shop 54 reissue Strat

**NEXT MONTH** *US picker **Andy Wood** plays a burning solo over Jason's Alright Already!*




## Get the Tone

Allen used his sunburst Strat plugged into a small Red Plate valve amp. His bridge single-coil provides an open and dynamic tone, but any bridge pickup will work well. Set your distortion sound so it's thick but mirrors your playing if you pick lightly or use legato. Avoid raging metal tones as that won't complement this type of soloing. Then simply add reverb or delay.



Allen loves vintage guitars. Here he is with his 1952 Fender Esquire

JOHNNY BUZZERIO

# During the recording of Glow To Grow, Allen spoke to **Jason Sidwell** about his tone, technique, and a brand new album.

**You tend to play single coil-guitars more than instruments with humbuckers; what do you like about that sound?**
**AH:** It seems to me that single-coils are more complex and interesting harmonically. My 'gold standard' is my 1952 Esquire. I've yet to find a pickup that works for me better than that. Also, the guys at Xotic have developed a new hum reducing 'dummy' load that really works without losing any of the characteristics of the pickup.

**Discuss how you get your overdriven tone; it seems you run your guitar volume and tone on full for a thick and bright sound.**
**AH:** I love my RedPlate backline. The gain structure makes it possible to dial in a thick tone without being muddy. I think my tone is a cross of Robben Ford's and maybe Eric Johnson's. I like a little more aggressive tone than Robben, but then we get into saturation and compression issues. I never use a compressor, the amp does it naturally, and you lose the soul of the guitar when it's too saturated. So I keep my tone wide open and adjust on the amp; the volume I back down on my guitar to clean it up to a crunch vibe.

**Your playing and music straddles southern rock and jazz-rock styles. What musical elements link those styles for you?**
**AH:** I grew up in the most awesome time, 60s and 70s in Alabama but I had progressive friends. So while we were steeped in early Allman Brothers, Taj Mahal, BB and Freddie King, at the same time we were listening to King Crimson, Zappa, Weather Report and Joni Mitchell.

**What elements of fusion do you like best? The late 60s birthing with Miles Davis and the bands that his musicians formed (John McLaughlin's The Mahavishnu Orchestra and Chick Corea's Return To Forever) ,or do you lean towards later musicians like Allan Holdsworth and Scott Henderson, or perhaps studio guitarists like Lukather, Carlton, Ritenour and Landau?**
**AH:** The first fusion record that grabbed me was Jeff Beck's Blow by Blow. Steely Dan and Joni Mitchell were fusion with lyrics. I was singing Beatle songs and Stevie Wonder years before I fell in love with the guitar. I think you can hear that in my songs. They are very pop oriented with the forms, intros, bridge and chorus sections; cut out of the mould from listening to pop stuff. The Beatles, Traffic, Led Zeppelin: I wore out the first four led Zeppelin records. Also Little Feat, probably one of my favourites as the early years with Lowell George are an integral part of my DNA.

**Your legato technique is impressive and colourful; what inspired it? What elements do you enjoy most about it these days?**
**AH:** Thanks, I grew up playing by ear, and never had particularly good picking-hand technique. Dan Gilbert is a great teacher and player at Musicians Institute who used to get mad at me when I would skip his classes. I just could never alternate pick like others. I loved Steve Morse but struggled and had to find another way to articulate with my weird way of holding a pick. Then came Allan Holdsworth and besides the fast chromatic/ Diminished whatever scale I was taken by

*"I could never alternate pick like others, and had to find another way to articulate"*

the feel and expressiveness that legato provides. The window of dynamics is larger when you can go from all out to a whisper with a flick of a pattern. When I went to MI, I hung out with Scott Henderson a lot, we were all chasing Allan Holdsworth to an extent. I noticed that at the time, Scott and Allan would generate vibrato by squeezing the note between the frets, not the normal vibrato that only goes above the fundamental pitch so that particular exercise helped shape things.

**You often use economy picking to glide across the strings during fast legato phrases and lots of up picks for slower phrases or for sustained notes, often resting the pick on the next lower string, almost like a classical guitarist using rest stroke. How did this develop?**
**AH:** That is something I never consciously thought about, it just was the most efficient way to find my way at the time.

**With strong up picks and a small amount of pick exposed, you get a good amount of treble bite into your sound, sometimes venturing into semi harmonics. Is this evoking some of your southern rock influences?**
**AH:** Probably, that's the great thing about guitar is just how expressive it can be. There are so many small detailed nuances that are literally right at your fingertips. I'm older so I was lucky to grow up at a time where every song had guitar and a guitar solo on it so playing in top 40 bands back in the 70s and 80s meant I had to learn many styles. It was a great time to grow up playing guitar.

**Uniquely, you either use the pick or hide it to play with only fingers. It's a little reminiscent of how Michael Landau plays. Is this all instinctive as regards tone scenarios or are there particular technique moments where one is better than the other so you switch (eg arpeggio passages for fingers, legato runs with pick)?**
**AH:** Never thought about that, I was always the biggest Jeff Beck fan and growing up in the south I heard a lot of folks playing with their fingers more than a pick so it just happened. I alway played slide with fingers, using the flesh and nails can generate so many harmonies and diverse details maybe in a weird way like classical players do.

**How do you quantify your musical development over the past, say, 10 years? What makes you a different musician now than when you were younger touring with Bobby Caldwell and Gino Vanelli?**
**AH:** I learned so much from those two bands in particular. Bobby showed me the importance of playing parts to support and help create the machine that a well tuned rehearsed band should be. Bobby made me focus more on time and rhythm parts more than ever. That was also true with Randy Crawford. Gino taught me how to construct solos as he featured me a lot, so I learnt I needed to have a general idea of the contour of a solo, before I walked out in front of 10,000 people. They expected me to deliver every night and I was used to more improvising, taking the chance I'd strike gold at any given minute. I had two or three planned avenues for each solo, improvising around the edges a bit which enabled me to burn every night, or come close!

**Having been a tutor at GIT for years, what do you notice about students these days in very general terms? Are they more informed? Have technique levels changed for better or worse?**
I think Pat Metheny said it best in a recent Rick Beato interview: a lot of young players have immense technique and knowledge but often lack in life stories. But there are some great new players out there, MI has a couple of kids now that are just so complete in every way except experience!

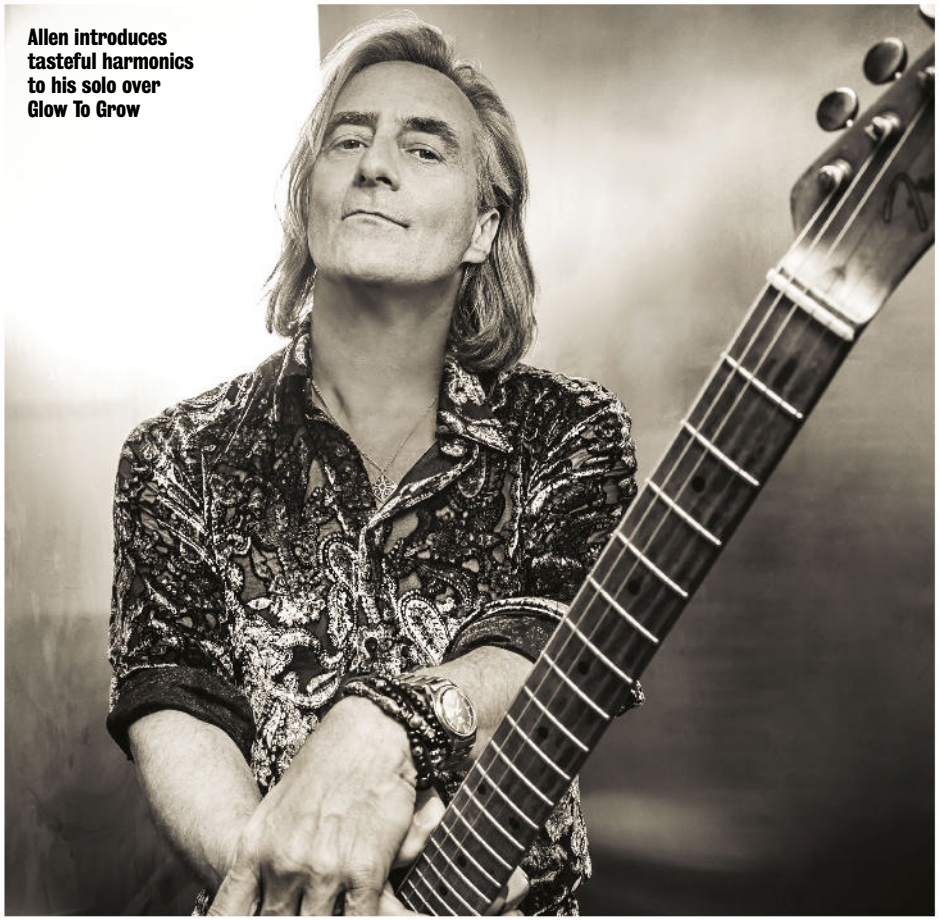
**What do you find most stimulating about playing guitar these days?**
**AH:** I used to always insist on having a shot of tequila or two, believing it was THE way to loosen up but ever since I had a detached retina, I've just been practicing a lot and get a kick out of the endorphin rush of a good night with the band. Playing my tunes with my band is about as good as it gets. We play at the Baked Potato here in LA once every other month. The audience is practically in your lap at that little magical place and I feed off the energy of an intent crowd. I'm always experimenting with new guitars here at home, been working a lot on open E tuning on a resonator and recently got an old SG. Those things keep me going.

**What are your plans for this year and when will your next album be released?**
**AH:** I signed my first deal! Ive never had a proper recording contract with anyone before, just made my music and would send it out to any distributor and the guitar mags.

*"A lot of young players have immense technique and knowledge, but lack in life stories"*

We finished an album right before Covid hit, so my manager said, no reason to release now, let's wait. Covid started to clear and I suffered this detached retina on the tennis courts. That was a long recovery for over a year and a half but Claude at SRG records heard a solo I played on a Gino Vannelli track, so when we approached them, he already knew me a bit. Being a label that wants to be successful, he asked me to record a few more commercial songs. I've never dared to do that with my music before, but maybe we will get some airplay for one so I went in the studio and recorded a couple of covers and a new Crusader-esque type song. The plan is to release a song or two in the next couple of months and see if I can finally get some airplay, and then an agent, hence some gigs outside of LA. I just don't find the idea of hopping in a small van and driving through the night to another small bar for not much money that appealing. But who knows? If it's my band, doing my music then that's different so we will see!!

I also have started a new band with bassist Melvin Davis, keyboardist Mark Stephens, and a new drummer Kaz. They're all contributing. We are to call it Command Z, which started as a joke but we decided it was pretty catchy. Also I have the Cookies, a band with a dear friend Bobby Watson on bass and vocalist, Maxayn Lewis. We play around town and in Santa Barbara. That's a fun trio where I can open up and, well, it gets crazy, in a good way!



Allen introduces tasteful harmonics to his solo over Glow To Grow

JOHNNY BUZZERIO

**TRACK RECORD** To date Allen has released many studio albums including Fact Of The Matter, Falling Up, Beyond It All, Monkeys And Slides, and Fly South. All the albums feature different aspects of Allen's playing and musical range, and are worth checking out for inspiration and listening pleasure. Go to www.allenhinds.com for more info, or check out some of his many performances on YouTube.

## TOP THREE LICKS

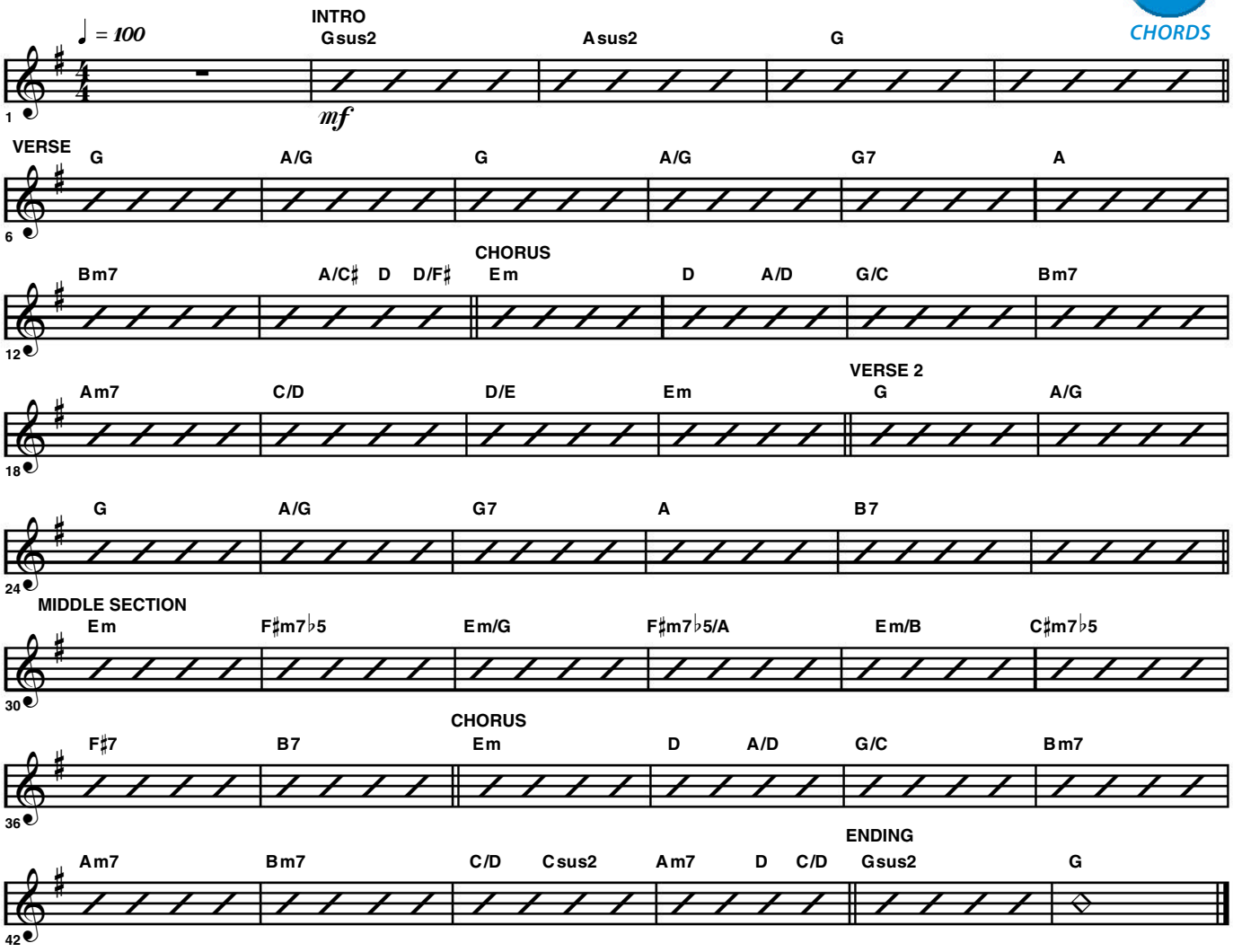
**LICK 1 – THE REPEATING PHRASE – BAR 14**
To outline the sound of the E Minor chord Allen uses a tried and tested repeating phrase. This type of idea can be repeated as many times as is necessary.

**LICK 2 – ASCENDING E MINOR PENTATONIC RUN – BAR 19**
The C/D, D/E and Em chords are all diatonic to the key of E Minor. So the E Minor Pentatonic scale is a good choice here. Allen uses an ascending, five-note pattern, which helps to break the scale up and makes runs like these sound particularly musical.

**LICK 3 – FAST LEGATO RUN – BAR 25**
Playing a fast run like this may take a bit of practice and we'd recommend slowing this line down to start with. The chord is G7 so while Allen could have used G Lydian Dominant (G-A-B-C#-D-E-F) to straddle the G7-A chords, here he's using the G Mxolydian mode (G-A-B-C-D-E-F) with a final C# at the end that acknowledges the change from G7 to A (C# is the 3rd interval in A Major).

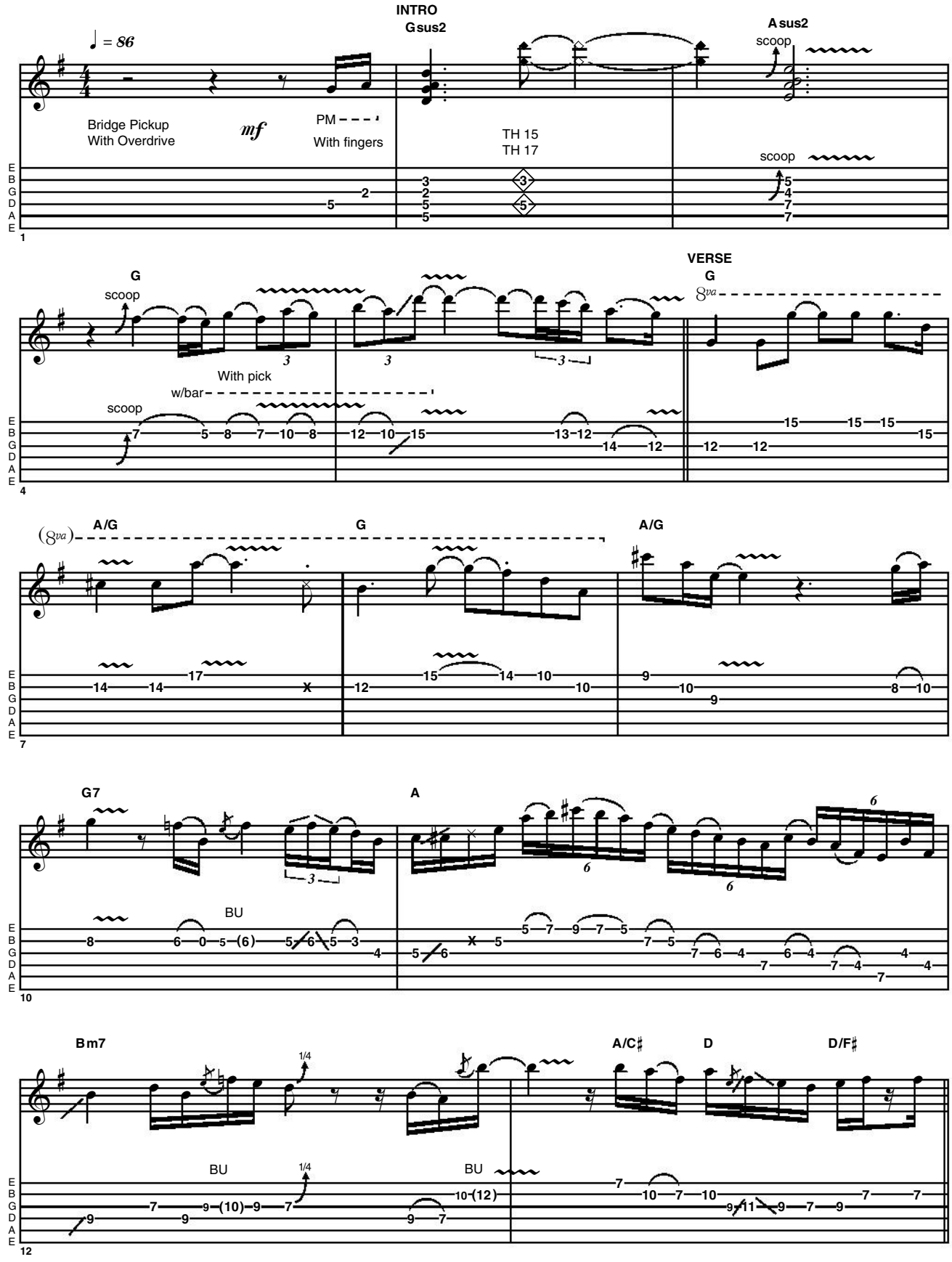
Allen performs the opening tapped chord harmonics

## CHORD CHART **GLOW TO GROW**

CHORDS

## FULL PIECE **GLOW TO GROW**

**INTRO [Bars 1-5]** Allen kicks off with some tasty sus2 chord shapes, played with the fingers with the pick stored between the knuckles of his first and second digits. Harmonics are released by tapping the string 12 frets above the fretted note. Allen uses an angled finger to slap the strings to release the harmonics which ring on; the execution of this can be hit or miss so do your best!

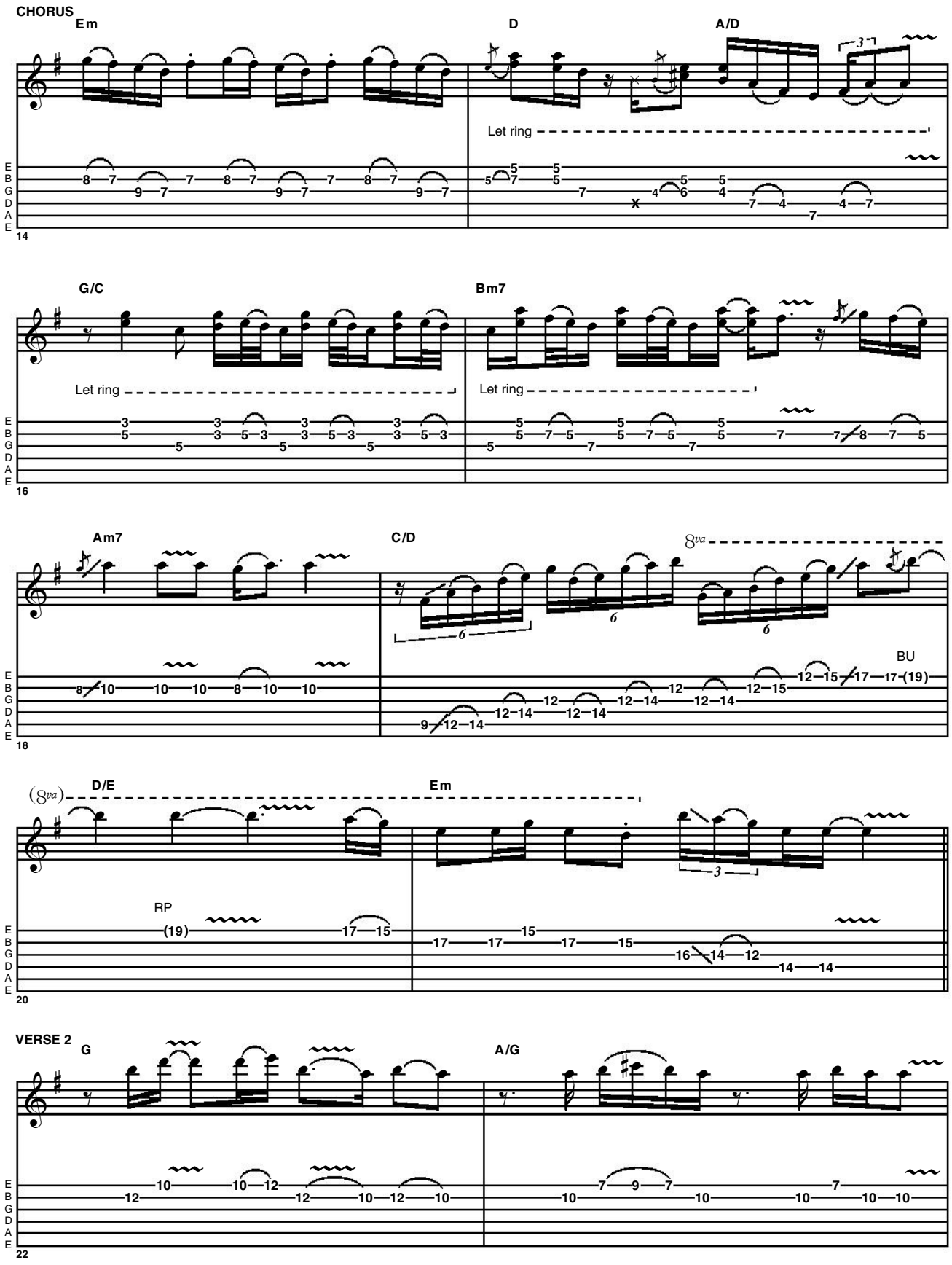
**VERSE [Bars 6-13]** The verse has a strong G Lydian sound and to accentuate this Allen targets the C# note (3rd of A Major) whenever the A/G chord is played. In bars 12 and 13 some tasty blues licks offer a release from the more scale-based lines and, not surprisingly, Allen opts for the Minor Pentatonic, in this case B Minor Pentatonic (B-D-E-F#-A).



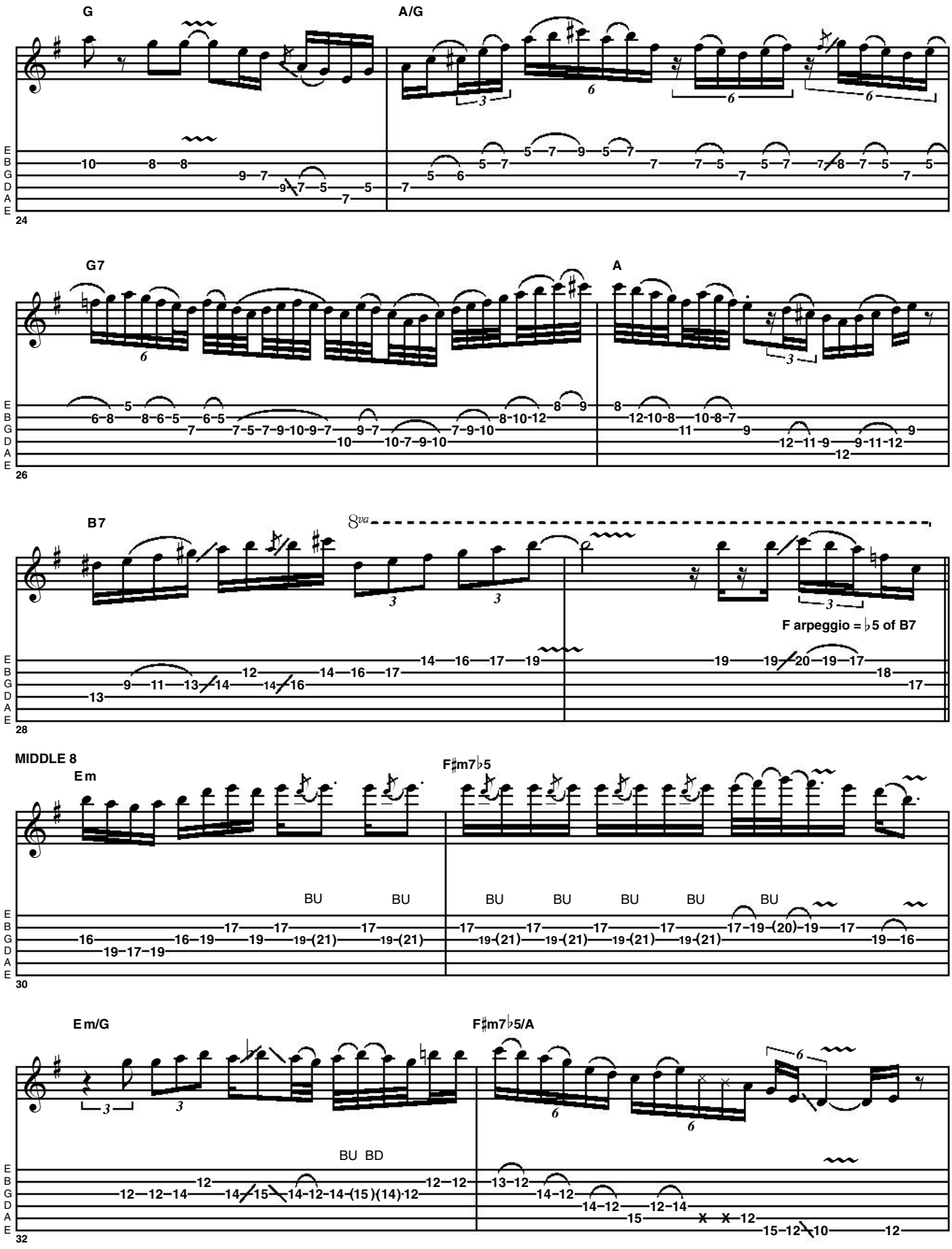
## FULL PIECE **GLOW TO GROW**

**CHORUS [Bars 14-21]** To navigate the chords effectively Allen uses some Hendrix style double-stops. For the last three bars of this section the C/D, D/E and Em chords are all diatonic to the key of G Major/E Minor. So again the E Minor Pentatonic scale is a good and familiar sounding choice.

**VERSE 2 [Bars 22-29]** For this section Allen starts to ramp things up with some of his trademark legato phrasing. Playing the fast run in bars 26-27 may take a bit of practice so we'd recommend slowing this line down to start with, in order to get it under the fingers before attempting it at higher speeds.

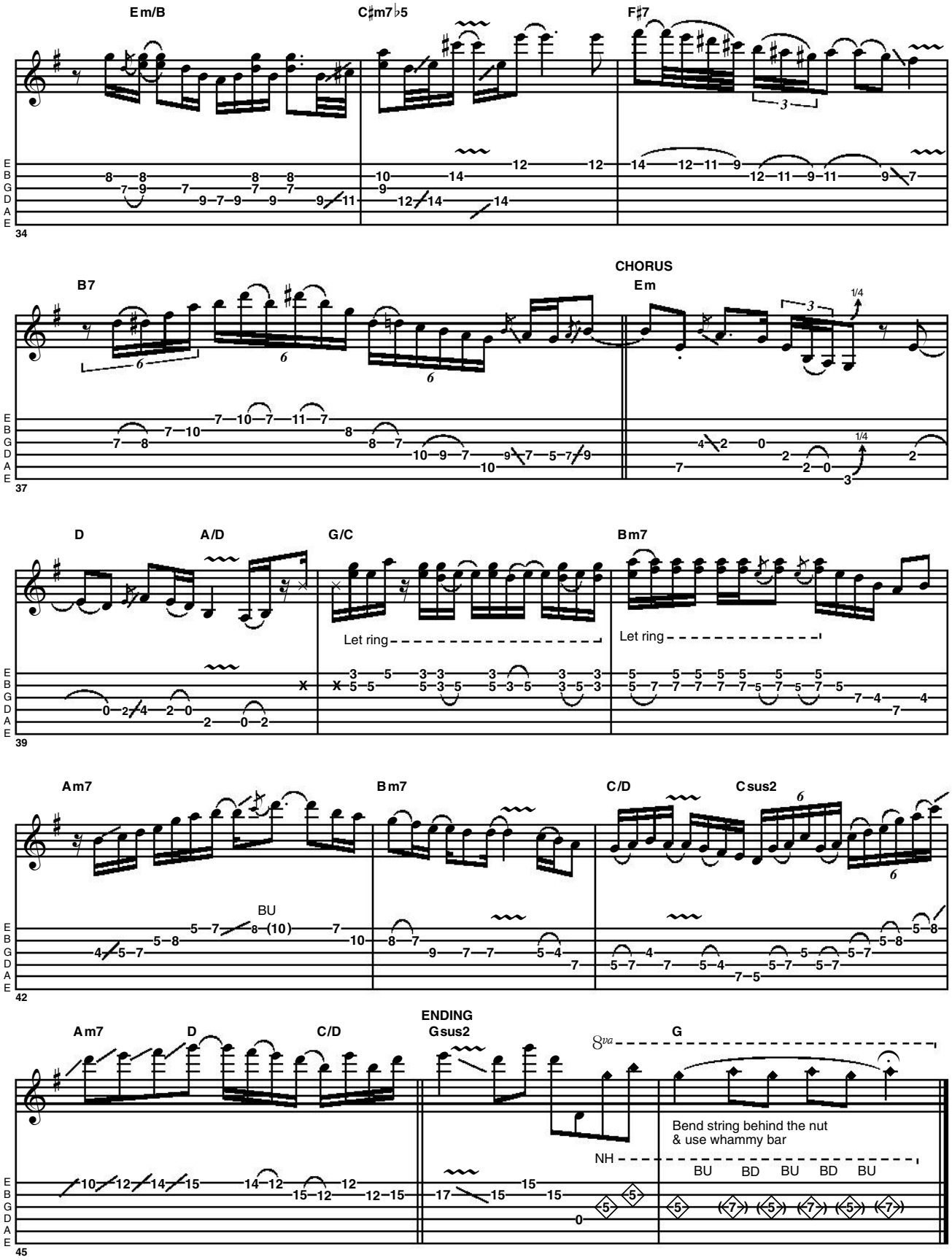


FULL PIECE **GLOW TO GROW**

**MIDDLE 8 [Bars 30-37]** To create some excitement Allen plays a classic string-bending lick (bar 31). First play the target E note on the second string (17th fret). Then bend up to another E note on the third string (19th to 21st fret). This note repetition via contrasting articulations can be tracked back to the early string bending pioneers such as T-Bone Walker, and later on Chuck Berry. Try different levels of string muting to make them sound open or more tight sounding.

## FULL PIECE **GLOW TO GROW**

**CHORUS [Bars 38-45]** For the final chorus Allen plays with variations on the ideas he used in the first chorus. The Hendrix-style double-stops work a treat. For the C/D and Csus2 chords in bar 44 he goes for C Major Pentatonic which can be played with the same pattern as shape 1 of A Minor Pentatonic (A-C-D-E-G).

**END [Bars 46-47]** To finish off Allen uses natural harmonics. The final note is bent up a tone by pressing down on the string behind the nut, plus a little whammy bar usage. It may take a bit of experimentation to work out the correct pressure on your guitar, but it makes for a wonderful Jeff Beck-style result.



# BRETT GARSED
# Arpeggio Etude

ON VIDEO

Australian virtuoso and hybrid picker extraordinaire Brett Garsed demonstrates his prodigious technique with this short but sweet study. **Andy Saphir** is your guide.

**ABILITY RATING** Advanced ★★★★★

**Info** https://bit.ly/426nebY
**Key** A Minor **Tempo** 130bpm

**Will improve your…**
✔ Hybrid picking technique
✔ Fretboard knowledge
✔ Legato stretches

Brett Garsed is no stranger to GT's pages but additionally the Australian fusion virtuoso has recorded/toured with big names like John Farnham and Nelson, plus fusion albums with guitarist T J Helmerich and several solo releases - busy!

For many, his impressive technique and improvisational ability is nothing short of mind-blowing as it creates a beautifully flowing and fluid sound. And while he's a brilliant slide guitarist in standard tuning, it is his hybrid picking + legato technique that has cultivated much of his popularity.

Hybrid picking is the combination of using a pick with the picking-hand fingers and is often associated with country guitarists like Albert Lee. However, its technical versatility has become increasingly adopted in all genres for everything from chord picking through to high speed shred soloing. At the technique's core is the smooth way of crossing strings quickly and often rather than using the pick alone. This in itself can yield some arresting licks involving wide intervals, string skipping and arpeggios with a warmer tone than just pick.

In this etude, Brett demonstrates two ascending and descending arpeggios based on Am9 (A-C-E- G-B) and E7♭9 (E-G#-B-D-F) using hybrid picking and legato. Take this very slowly at first so you can accomodate his fretting-hand fingering and picking-hand directions carefully. Once mastered, it will sound amazing!

**NEXT MONTH** *Jon Bishop guides you through six hot blues licks from* ***Jared James Nichols***

## Get the Tone

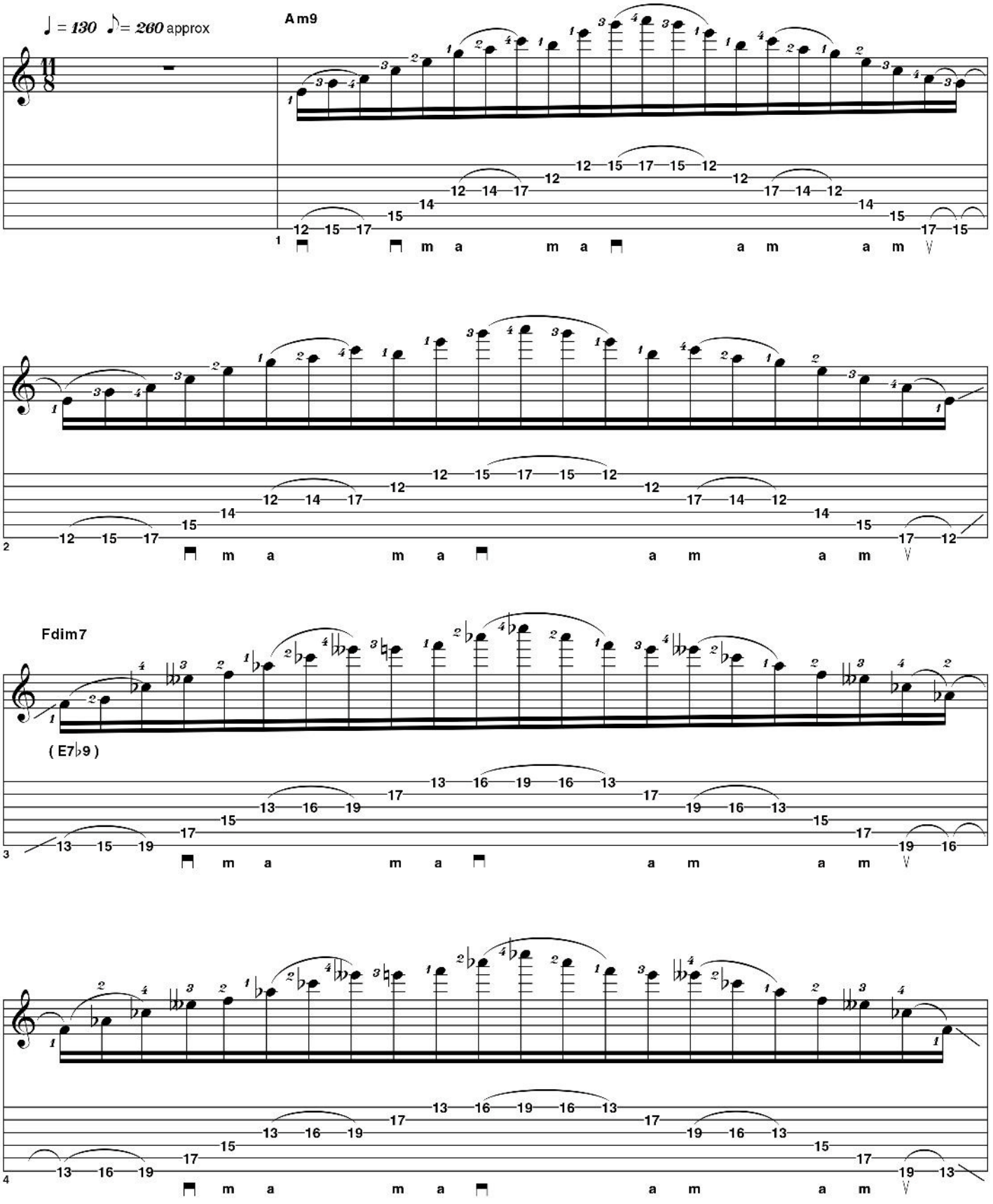
Brett plays a humbucker equipped ESP guitar here, using the bridge pickup with a little reduction on the tone control for added warmth. Any guitar will do, but preferably one with easy access to the high frets. Don't get too dirty with the amp's drive as you want clarity from your technique to come through. Augment this with a lush, shimmering reverb.

**TRACK RECORD** Listen to Brett's solo albums, Big Sky (2003) and Dark Matter (2011) and also his 2001 collaboration album, Uncle Moe's Space Ranch with sparring partner TJ Helmerich, plus Dennis Chambers (drums), Scott Kinsey (keys) and Gary Willis (bass). Over on YouTube there are many videos featuring Brett (including 15 GT collaborations with Jason Sidwell) so you can see his soloing technique in action!

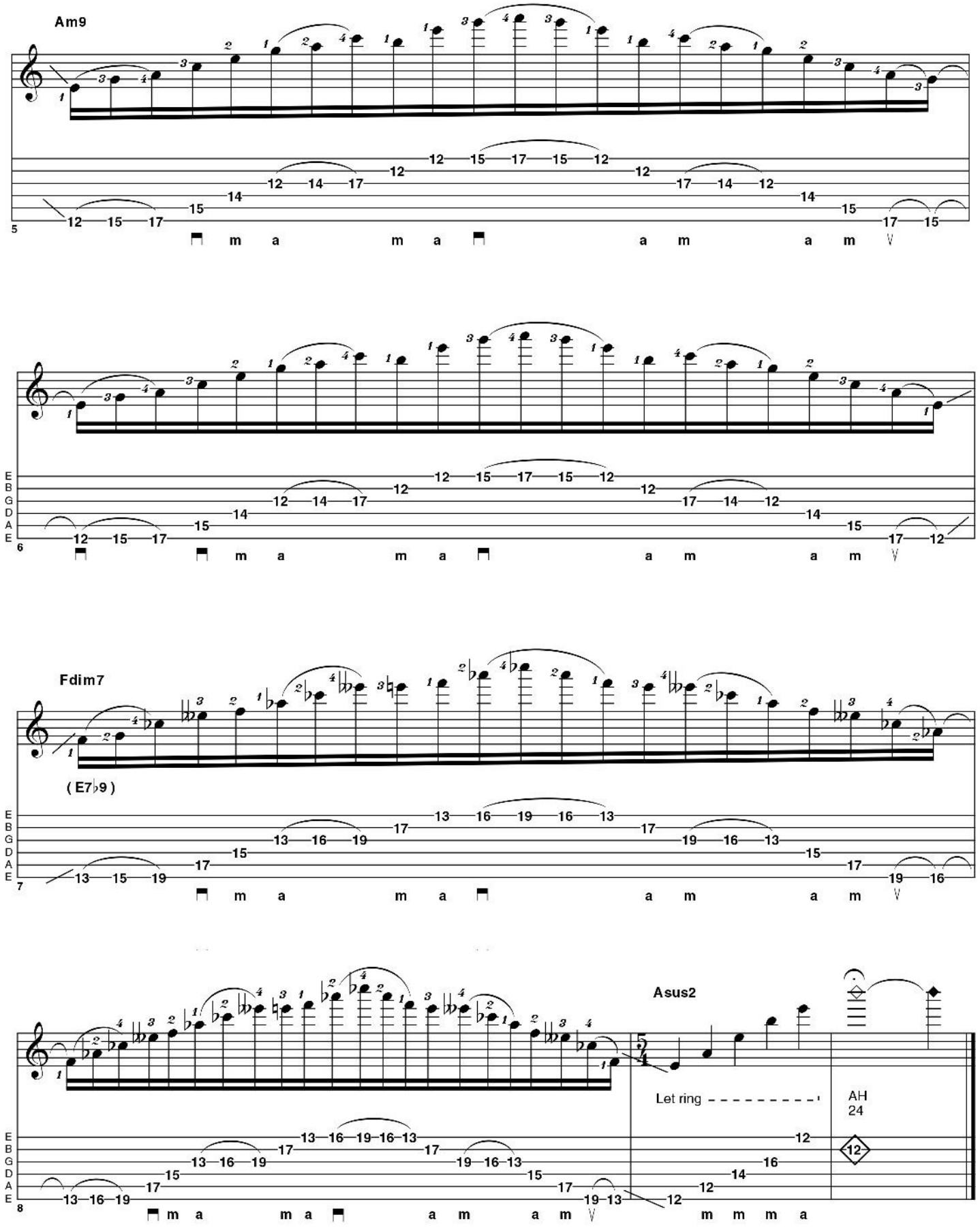
VIDEO PLAY

## PLAYING NOTES **BRETT GARSED: ARPEGGIO ETUDE**

**Brett plays two six-string arpeggio figures in this etude. The first is an ascending/descending Am7 (A-C-E-G), but drops back to the 9th (B note) in the second octave, creating an Am9 tonality. The second arpeggio is an F Diminished 7th (F-A♭-C♭-E𝄫) which incorporates an E note in the second octave, this time giving an E7♭9 tonality. The combination of these two arpeggios creates a repeating perfect cadence; V7 (E7♭9) to Im (Am9). Each arpeggio shares the same unique (and tricky!) string grouping and hybrid picking pattern so study the video and the picking/fingering directions in the music carefully to ensure accuracy. And don't worry if it takes much time and effort to play this at even moderate tempos - it is worth it!**



PLAYING NOTES **BRETT GARSED: ARPEGGIO ETUDE...** CONT



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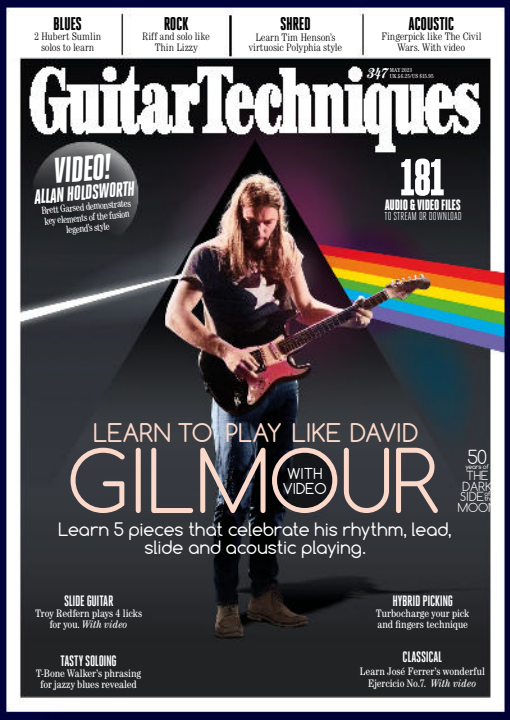


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# THE CROSSROADS
# Lage Lund: Soloing with Intervals

ON VIDEO

Down at the Crossroads this month, **John Wheatcroft** checks out an incredible Norwegian virtuoso, and one of the brightest stars from today's world of jazz guitar.

**ABILITY RATING** Advanced ★★★★★

**Info** https://bit.ly/426nebY
**Key** Various **Tempo** 130bpm

**Will improve your…** ✔ Application of superimposed harmony ✔ Two-part playing ✔ Integration of single notes and chord fragments

New York based Norwegian guitarist Lage Lund was awarded the prestigious Theolonius Monk International Jazz Guitarist award in 2005. And from that moment to this he has carved a remarkably successful career as both bandleader and in-demand sideman, with an ever growing portfolio of album releases to his name. Lund's playing is both beautiful and complex. He expertly balances a cerebral approach to music with a heartfelt emotional intensity, but never without a lyrical and expressive quality to his sound.

There's an underlying intelligence and intricacy to everything he plays, yet it never sounds mechanical or overly intellectual. His tone is both warm and clear and his rhythmic sense propulsive and defined. While his solos are always breathtaking, he's also a fantastic accompanist, where he combines a sensitive ear with an encyclopaedic knowledge of chord voicings, voice leading and harmony.

> *"I felt a need to find a way to develop a broader sense of how to express harmony on the guitar"*
> ***Lage Lund***

Lage adopts a detailed and meticulous approach to practising, with pinpoint precision and focus. I was fortunate to attend a masterclass he gave in London where, among other things, he talked about the power of focusing on just one area of your playing and ensuring that you revisit this topic on a daily basis. One can really sense the endless possibilities and the infinite potential of any idea in his lines, his use of harmony, manipulation of time, and every other facet of his music.

The musical examples that follow are divided into five sections. First, we're looking at an idea inspired by Lage's intervallic phrasing, superimposing various maj7#5 sounds against a II-V-I sequence in the key of C. Our next two examples are more exercise based, with an arpeggio study in double-stops, followed by an idea that explores the sounds created by juxtaposing various 7th sounds against both a D Minor and a G7 Altered tonality. Next up, we look at five concise phrases from a range of players spanning blues, country and jazz, that each exploits a particular approach to incorporating harmony, chords or two-part independence. We round off this study with a cohesive solo, full of ideas inspired directly from Lage's playing against a straight feel 12-bar blues in the key of A Minor.

This is advanced stuff, but arguably the most challenging aspect to material of this nature is in truly 'hearing' what you're playing. It takes time for any new sound to become genuinely assimilated, internalising it and allowing this to become part of your musical vocabulary. So be patient, stay focused, and come back to these ideas regularly over an extended period of time.

## TECHNIQUE FOCUS
### Melodic Material From Chord Shapes

**A simple but effective conceptual approach you can adopt is to generate lines explicitly from chord forms. Guitarists from Django all the way up to Lage have used this device to generate motifs and melodic patterns that are clearly derived from a chord shape relating to whatever harmonic sequence they are improvising on. While arpeggios and chord shapes are clearly related, two advantages to thinking about an actual chord shape to illuminate the fretboard are, first, the immediacy and clarity of available strong notes and, secondly, due to the guitar's tuning it's quite likely that any notes found within an actual chord shape, rather than an arpeggio, will be organised into an interesting and less predictable intervalic order. But you're not just limited to just using these chord tones. If you treat them as intended melodic targets, they can be approached from semitones either side, scale tones above and below, and any number of other combinations. This shift in mindset away from scales and modes and more towards the harmony at that specific time can make you play in a completely different way. One of Lund's approaches to the intervallic potential of a mode, say F Lydian (F-G-A-B-C-D-E), is to think of this like two 7th chords sounding consecutively, such as Fmaj7 (F-A-C-E) and Em7 (E-G-B-D). We're covering the same seven notes, but each approach will doubtless give you a different sound, which is entirely the point.**

**NEXT MONTH** *John delves into the hip Pentatonic phrasing of jazz guitar giant* ***Pat Metheny***

### Get the Tone

**Lage tends to switch guitars fairly regularly, but it's usually some kind of quality archtop into a warm, clean combo with a fair amount of reverb and/or delay. Strings are heavy-ish and, as is becoming more common in jazz, Lage chooses roundwounds for extra clarity and definition. So, go for a clean neck pickup tone, adding judicious reverb or delay to taste.**

Lage Lund playing his beautiful Schottmueller custom archtop

**TRACK RECORD** Check out Life Of The Party (2020) with OWL Trio, featuring Lage paired with Will Vinson on alto, Orlando Le Fleming on bass, and guest vocalist Kurt Elling. Lund's other solo albums, Standards (2007) and Idlewild (2015) are also great, as are David Sánchez's album Cultural Survival (2008) and the Seamus Blake Quintet's Live At Smalls (2010), on which Lage appears as a supporting musician.

LEO CLAUDIO DE PETRIS/PACIFIC PRESS/LIGHTROCKET VIA GETTY IMAGES

## EXAMPLE 1 **LAGE LUND II-V-I IDEA USING MAJ7#5 SUPERIMPOSITIONS**

We begin with a Lage inspired line that uses Maj7#5 (R-3-#5-7) arpeggios superimposed against a II-V-I in the key of C, so we see Fmaj7#5 (F-A-C#-E) against D Minor, Bmaj7#5 (B-D#-Fx/G-A) against G7alt and Cmaj7#5 (C-E-G#-B) over C. The sophistication of these lines is compounded with the use of wide intervallic skips so give some consideration to both your picking and fingering options and build up to full speed patiently over time.

PLAY

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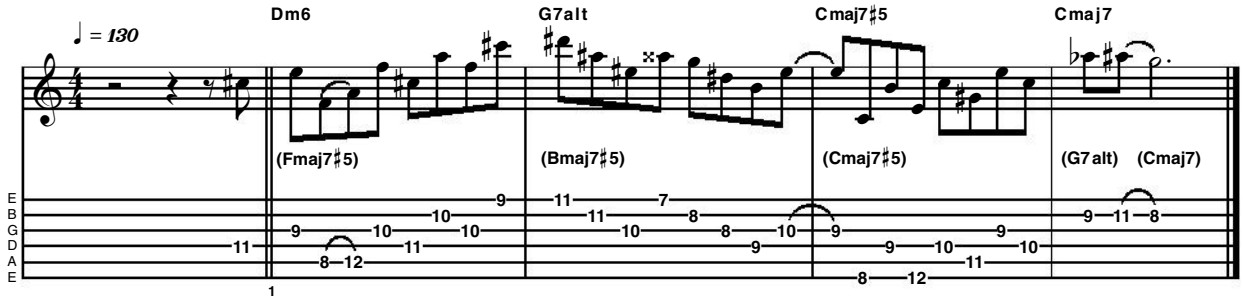
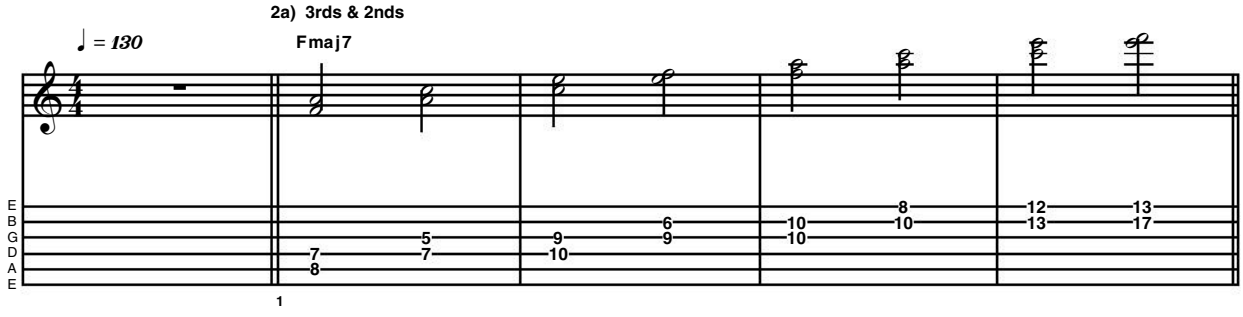


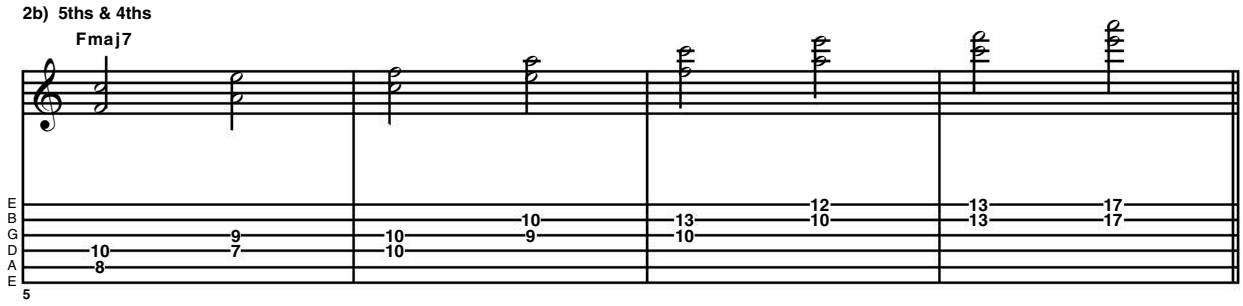

## EXAMPLE 2 **HARMONISED MAJOR 7TH ARPEGGIO**

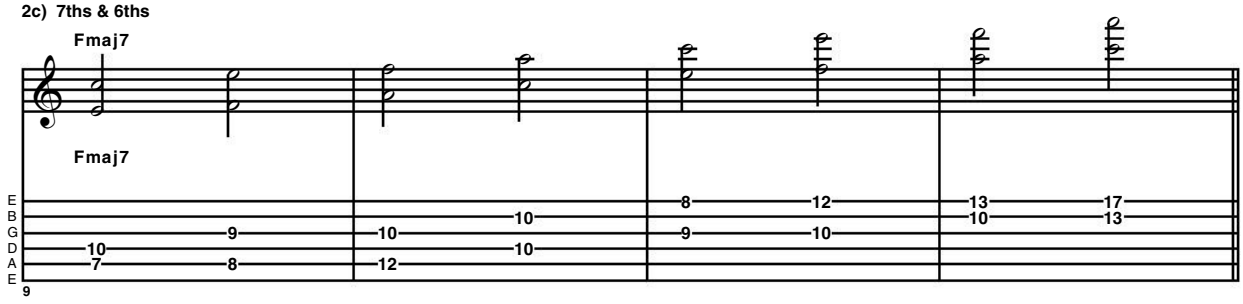
Here we're looking at an exercise that's derived entirely from one simple Major 7th arpeggio in the key of F (F-A-C-E), although we're creating interest by selecting double-stops that harmonise this structure with ever increasing intervallic distances. You could see this as two parallel patterns, with both the notes moving up in steps through the arpeggio in 3rds, 5ths, 7ths and 10ths. Why not follow Lage's lead and use hybrid picking, or purely fingerstyle option?

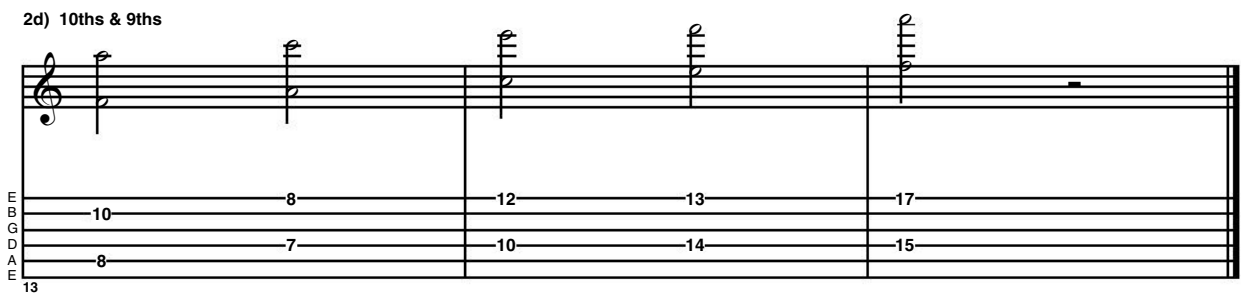
PLAY

BACKING



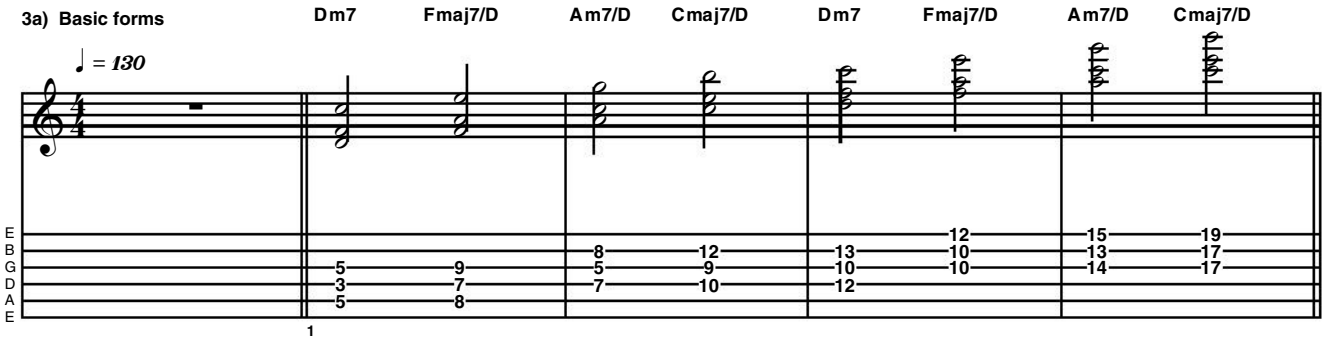
## EXAMPLE 3 SUPERIMPOSITION FROM CHORD TONES (MINOR 7TH)

One aspect of Lund's playing which he is often keen to communicate is how he perceives chords as melody. Here we're utilising four superimposed 7th chords against a D Minor tonality, specifically Dm7 (D-F-A-C), Fmaj7 (F-A-C-E), Am7 (A-C-E-G) and Cmaj7 (C-E-G-B), giving us Dm7, Dm9, Dm11 and Dm13. Next we create melodic motion from each of these forms by choosing the neighbouring scale tone from each of the highest voices in each. We expand this idea by creating a single-note line from each shape, with decoration to both the highest and lowest voices. We round this section off with a scalar example, derived from the $A_{\flat}$ Melodic Minor scale ($A_{\flat}$-$B_{\flat}$-$C_{\flat}$-$D_{\flat}$-$E_{\flat}$-F-G) juxtaposed against a G7, giving us all the Altered tensions for a Dominant 7th chord (R-♭2-#2-3-♭5-#5-♭7).

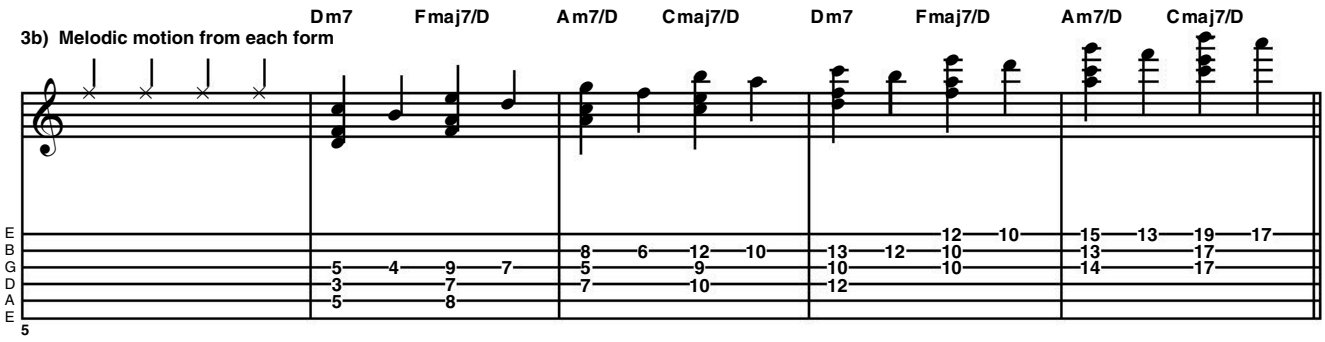
PLAY

BACKING

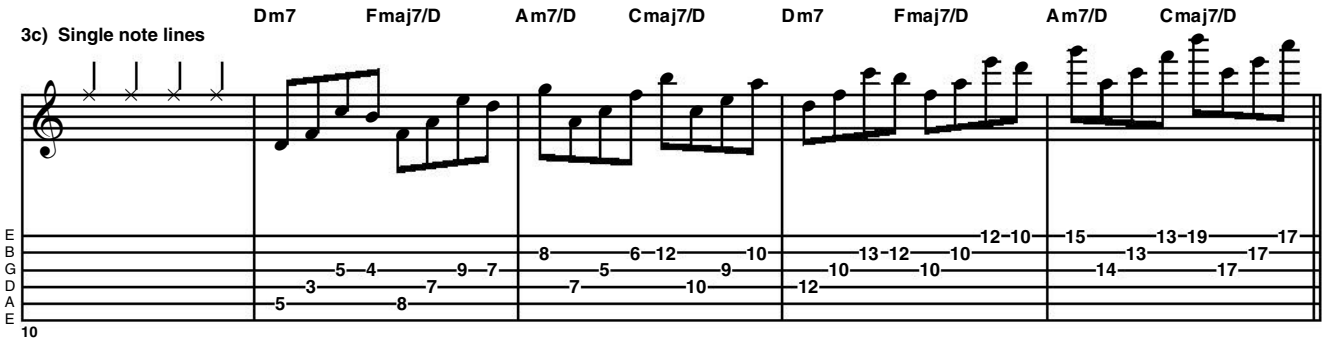
### 3a) Basic forms



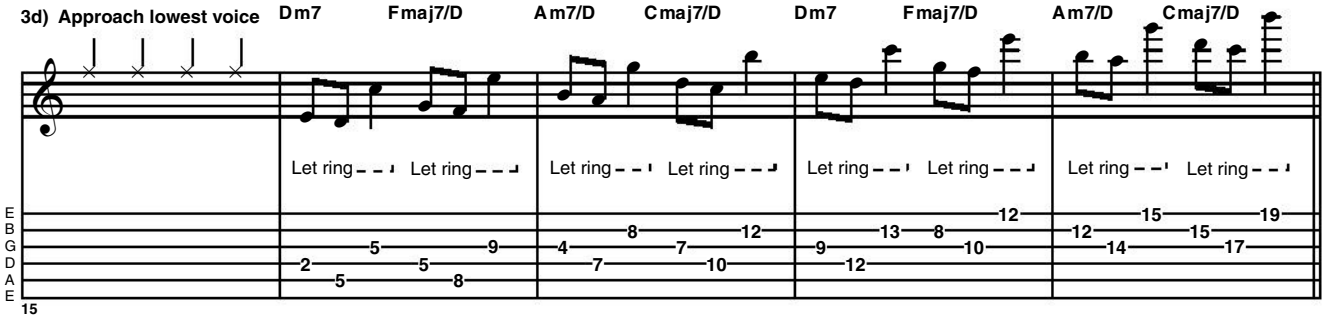

### 3b) Melodic motion from each form



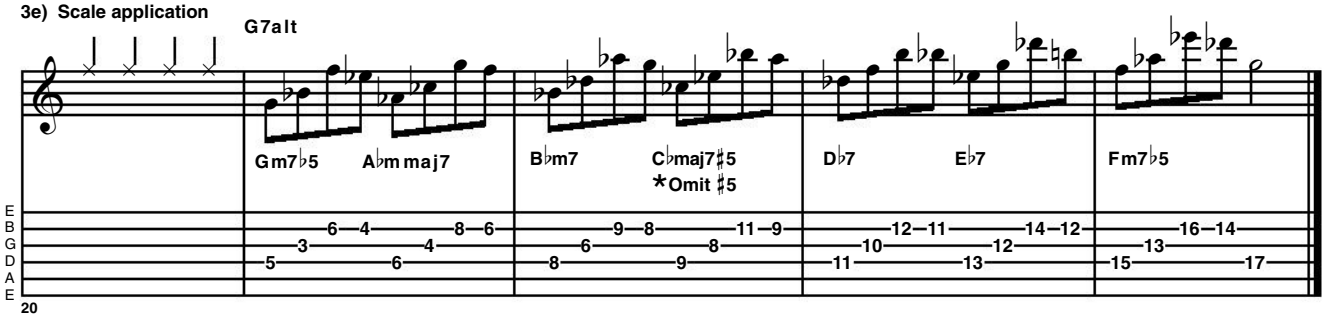

### 3c) Single note lines




### 3d) Approach lowest voice




### 3e) Scale application



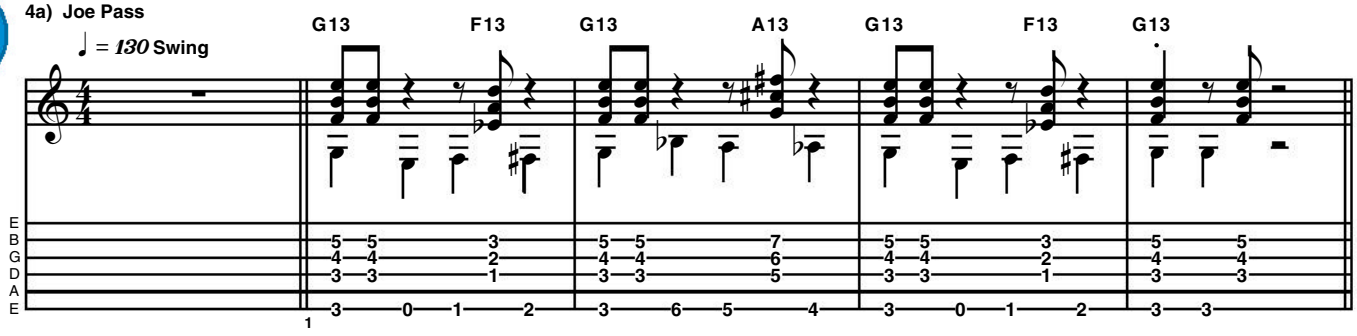
## EXAMPLE 4 **EXAMPLES OF TWO-PART PLAYING**

**In this section we're looking at a collection of five ideas from a range of guitarists from the worlds of blues (Kirk Fletcher), country (Scotty Anderson) and jazz (Joe Pass, Tim Lerch, Lenny Breau). Each example is based around a G7 tonality so we're looking at G Mixolydian (G-A-B-C-D-E-F) and G Blues scale (G-B♭-C-D-F).**

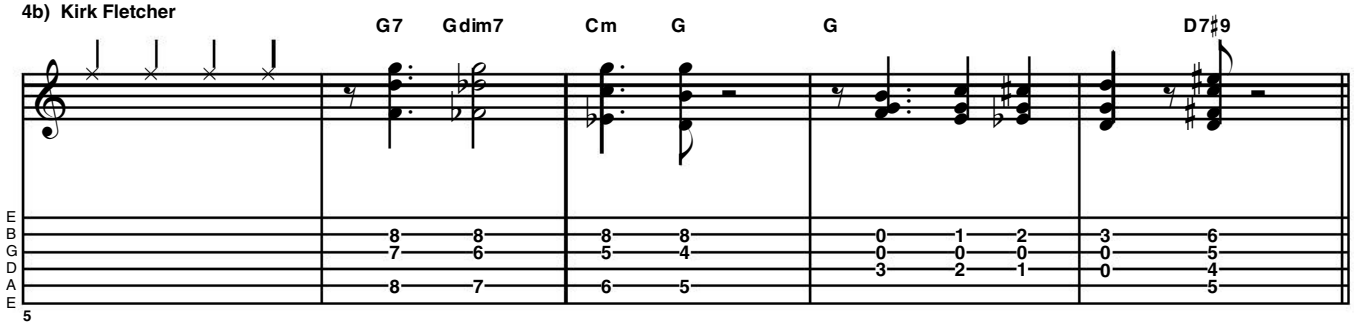
**The ideas here respectively span walking bass, contrary motion, two different types of parallel motion, and two independent parts at once. Each of these ideas could be a whole topic in and of itself, so be sure to take the time to explore each one fully, and come up with your own variations.**

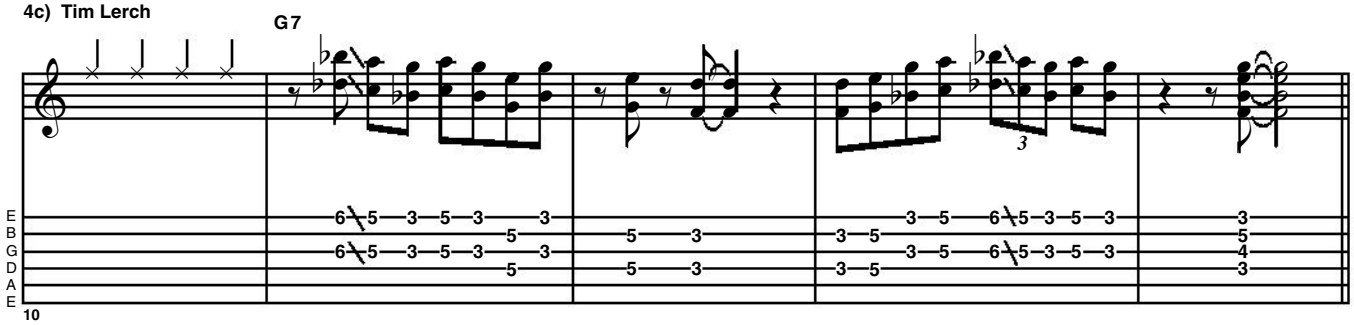
PLAY

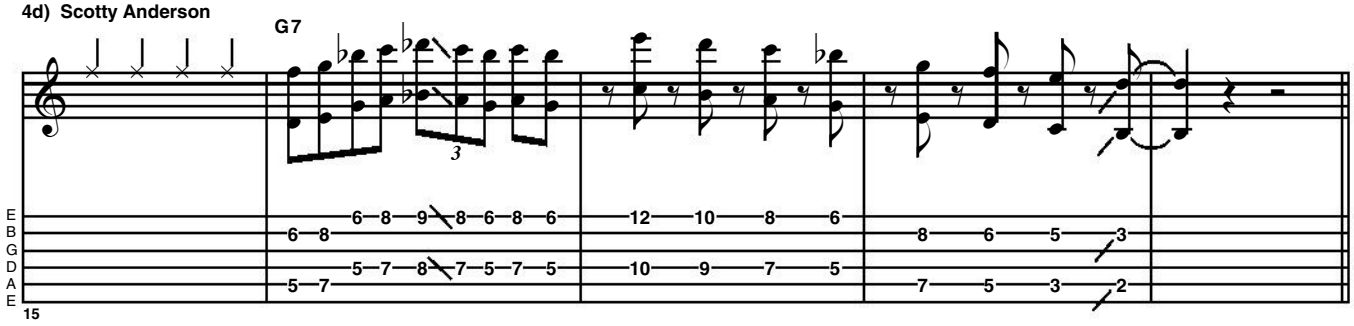
**4a) Joe Pass**



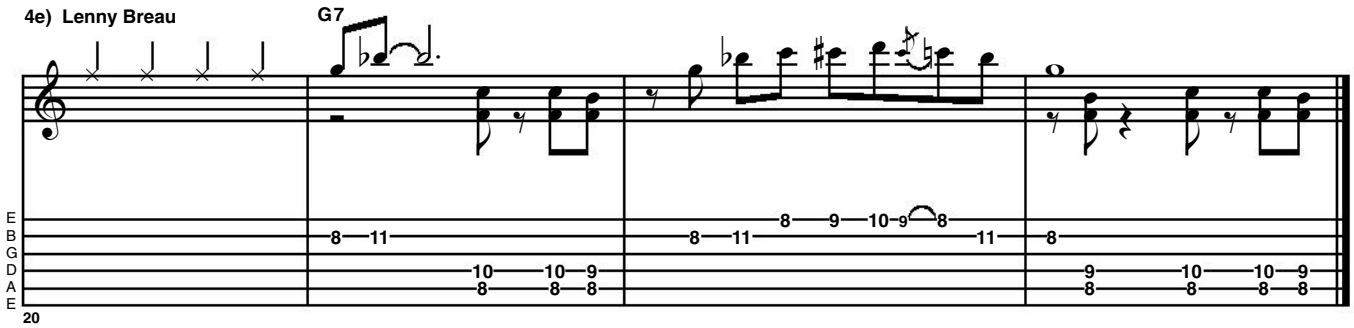

**4b) Kirk Fletcher**




**4c) Tim Lerch**

**4d) Scotty Anderson**



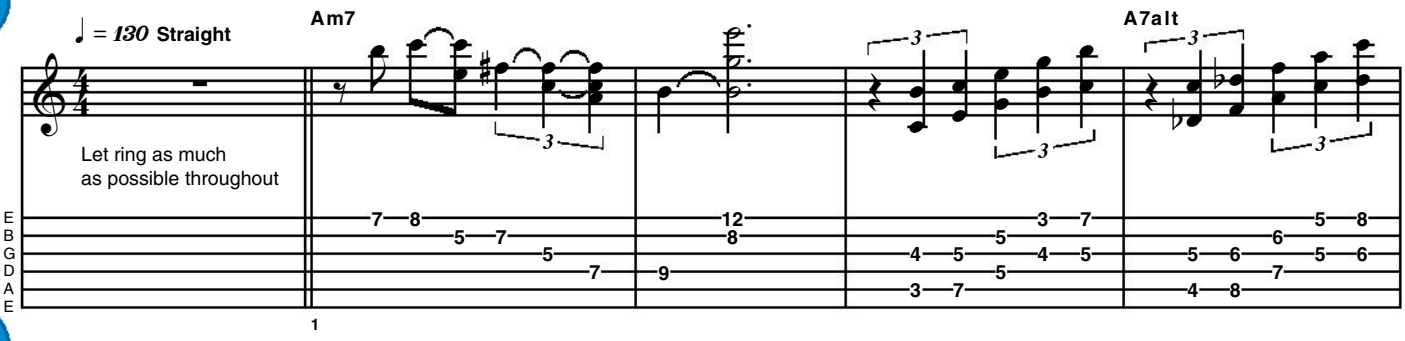

**4e) Lenny Breau**



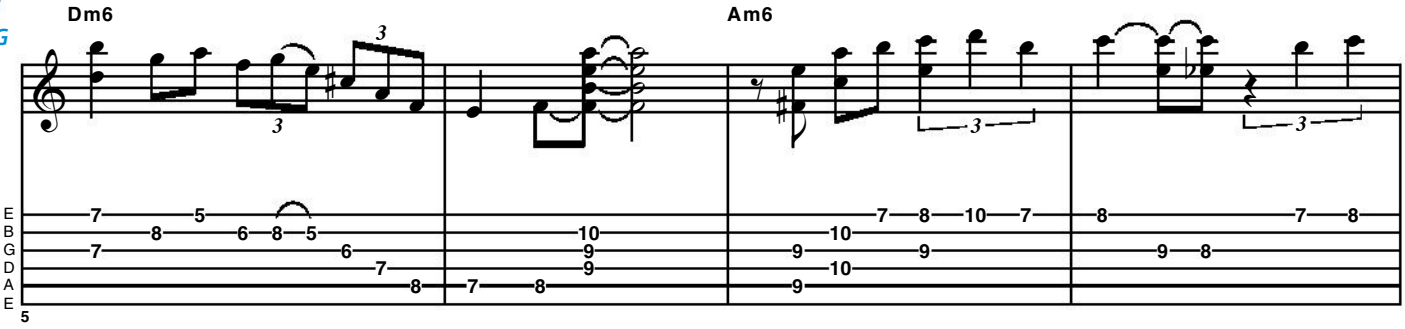
## EXAMPLE 5 **FULL SOLO**

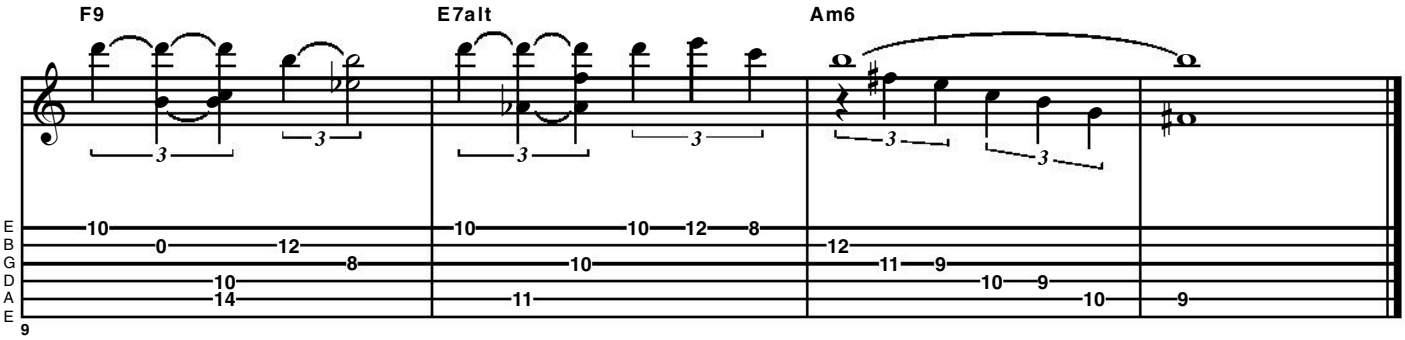
We round up this look at Lage's playing and the use of chord fragments, intervals and two-part playing with a cohesive solo based around a straight-feel Minor blues in the key of A Minor. Melodic and harmonic material is derived from the following sources: A Dorian (A-B-C-D-E-F#-G) and A Melodic Minor for Am7, D♭maj7#5 (R-3-#5-♭7) for A7alt, D Dorian/Melodic Minor (R-2-♭3-4-5-6-♭7/maj7) for Dm6, C Melodic Minor for F9 and B♭7 (B♭-D-F-A♭) against E to imply E7alt.

PLAY




BACKING





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# NAPOLÉON COSTE
# Barcarolle

ON VIDEO

This month we're floating along the canals of Venice with this chirpy French take on a gondolier's song, prepared for us by resident classical guru, **Declan Zapala.**

**ABILITY RATING** Moderate

**Info** https://bit.ly/426nebY
**Key** A Major **Tempo** 138bpm approx

**Will improve your…**
✔ Knowledge of 19th-century music
✔ Thumb control
✔ Free and rest stroke control

19th-century Europe saw some of the most important and influential exponents of the Western classical guitar tradition living and working alongside each other as peers, mostly in and around Spain and Italy. At the time Paris had also become a hotbed for the classical guitar tradition in the years approaching the infamous Impressionism movement, with luminaries such as Matteo Carcassi, Dionisio Aguado, and Ferdinando Carulli all residing in the capital during this period.

Born in 1806, Napoléon Coste (named after Napoléon Bonaparte by his father)

*"He left such a lasting impression on Sor that he dedicated the last piece he wrote, to his pupil"*

hailed from the east of France where he spent his early career earning a living preforming and teaching. He was originally taught the instrument by his mother but then later moved to Paris aged 24, where he studied with the great Spanish guitarist and composer Fernando Sor [see GT346]. Coste ingratiated himself with his peers and quickly went on to be hailed as the leading French virtuoso guitarist of that generation. He left a lasting impression on his teacher, such that the final piece Sor ever wrote was dedicated to his pupil.

During his life Napoléon Coste is known to have written well over 60 works for the classical guitar, mostly self-published, and with many of his works containing several

Napoléon Coste with a few of his stringed instruments

separate pieces within; for instance, the Barcarolle presented in this month's issue is taken from his Opus 51 Récréation du Guitariste ('The Guitarist's Break') which is a suite of 14 short pieces of increasing difficulty for the casual player.

The Barcarolle represents the opening section of the suite and, as well as being quite short in length, is a technically simple piece to perform, and therefore an opportunity for us to don our student caps and thoroughly explore some of the more elementary aspects of classical guitar playing. It's never a bad thing to recap on techniques, even those we think we have completely grasped.

The musical texture of this piece is limited to a simple bassline made up of mostly open strings, alongside a relatively straightforward melody that resides on the top two strings, with only the occasional fleeting harmony note on the strings directly below. To comfortably and securely access all three aspects of this texture I recommended keeping the plucking hand slightly open and forward, with the thumb in front of the fingers arranged in something I call 'the salt sprinkler'- basically imagine you're sprinkling salt perpendicularly down into your soundhole and you'll have a great starting point for plucking-hand technique.

Structure-wise, the piece is 'ternary' form (ABA) with sections A and B comprising 16 bars each, so I recommend keeping things simple, and mastering the two sections seperately before joining the two together.

Lastly, although this is much simpler than some of the pieces we've worked on recently, do aim to make it sound as well-played and musical as possible.

**NEXT MONTH** *Declan arranges the pizzicato section from Sylvia, by* ***Leo Delibes***

## TECHNIQUE FOCUS
## Don't Flatline – Feel The Pulse

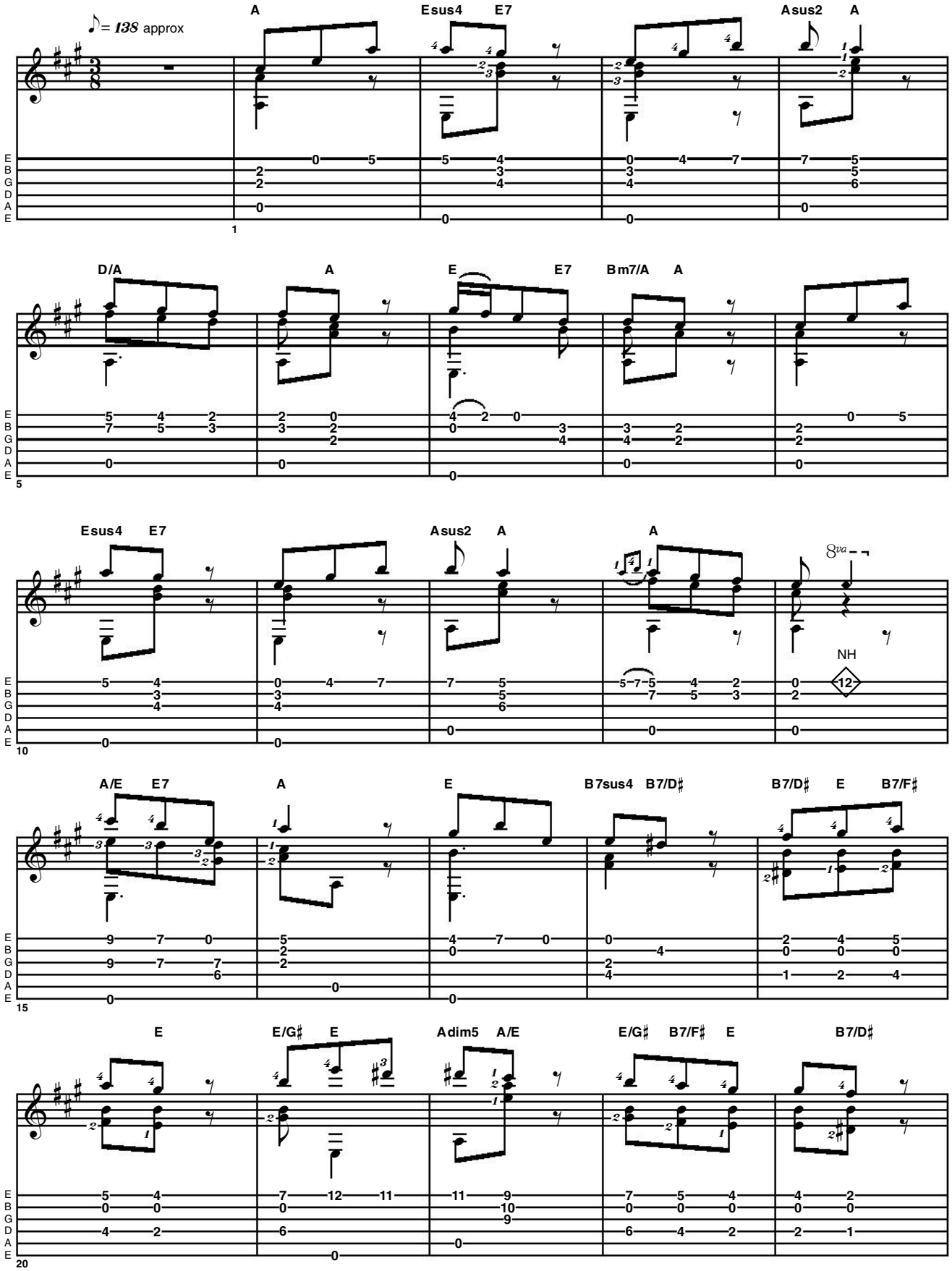
**Barcarolle is a rather upbeat sounding Venetian piece in 3/4 time, so to really bring out the waltz feel here it's good to have a strong sense of where your beat 1 notes are. As mentioned elsewhere, cutting the bass notes on the third quaver beat of each bar where indicated helps creates a natural anticipation for beat 1 and will drive the waltz flow. For the metronome users among you (and those up for giving it a try) I recommended playing this piece with your metronome only clicking on beat 1 of each bar as this will help you to internalise your own natural sense of the subdivisions between notes in each measure. Good luck!**

**TRACK RECORD** As this is a student piece you don't tend to find it recorded by 'the masters' but there are still plenty of recordings out there. A fun duo arrangement can be heard by the guitar duo Grato on their album Consuelo (Sung Woo Lee: 2017). A great slow demonstration of the Barcarolle can be heard by American guitarist Nick Cutroneo on his YouTube channel and is well worth checking out.

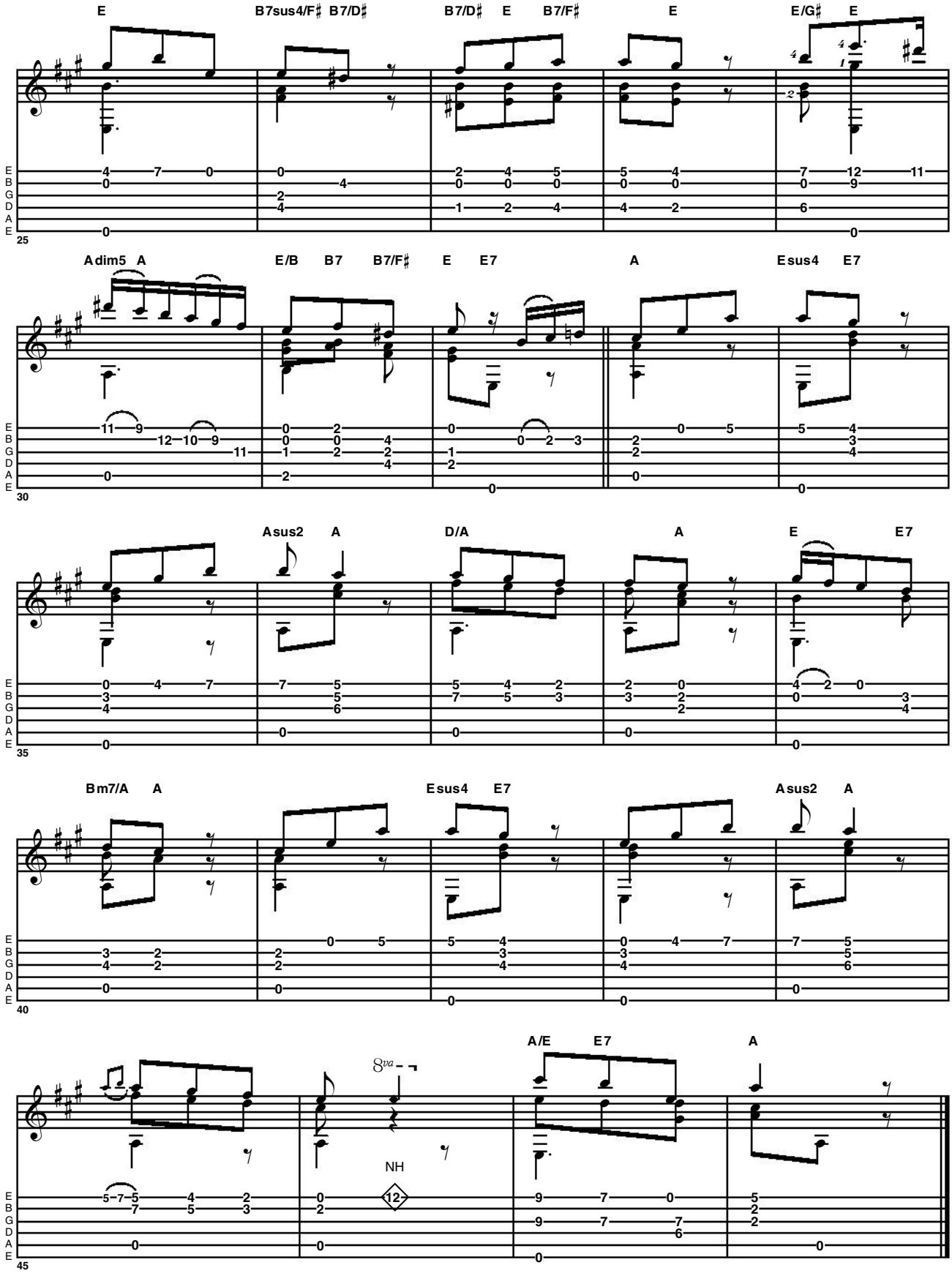
TIMOTHY NORRIS/WIREIMAGE

## PLAYING NOTES **BARCAROLLE**

While you're learning this try cutting the bass notes where indicated. This creates an upbeat lilt to the accompaniment part. It also draws more focus to the flow of the melody, which is ultimately the main part we want to frame as this will be what is sung by the gondoliers travelling around the canals of Venice.

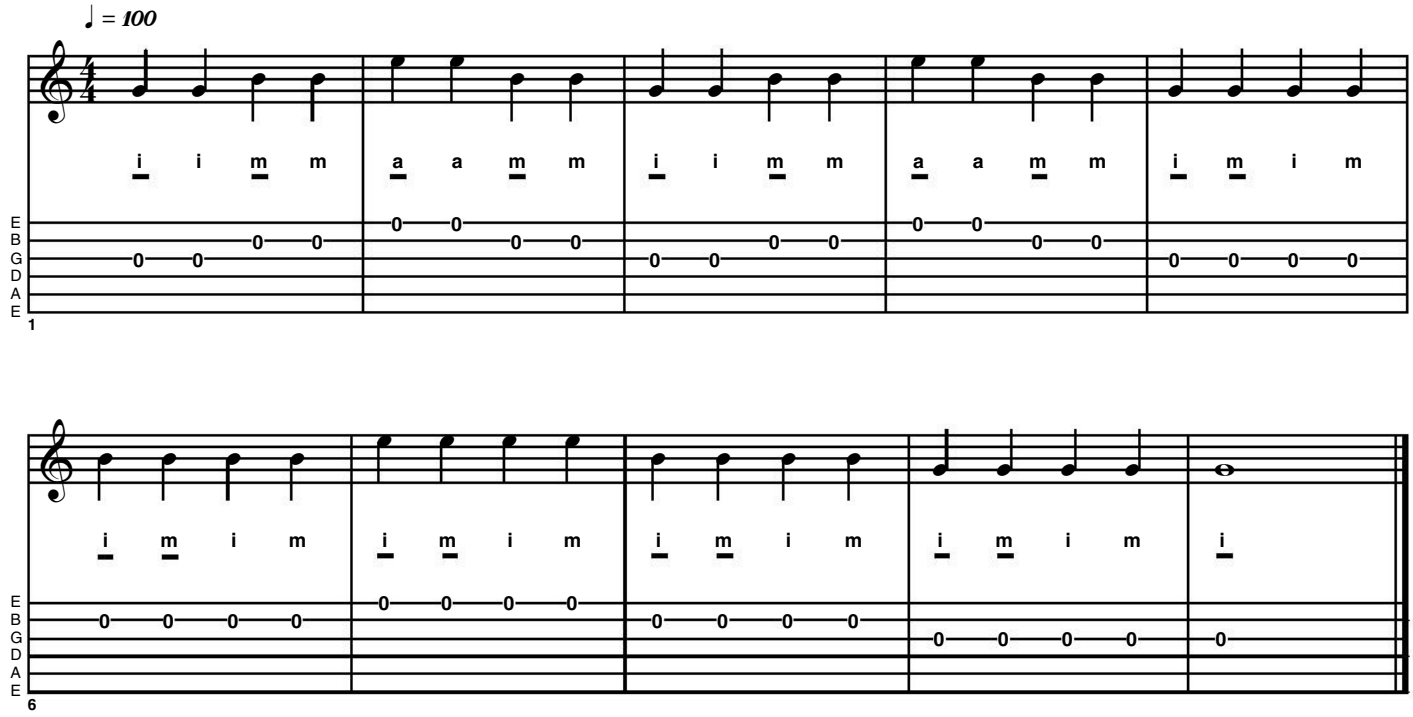
**[Bars 15-25]** Keep the third finger in contact with the third string as an anchor, to make moving between chords super-easy. In bars 15 and 27 slide using the fourth finger between 7th and 4th frets, or just remain in fourth position and use your first and fourth fingers (or do one of each to keep a sense of variety).

## PLAYING NOTES **BARCAROLLE**

**[Bars 19-20, 23-24, and 27-28]** Maintain a consistent fretting-hand shape when shifting between chords, using your second finger when the notes are only one fret apart and the first digit when the notes are two frets apart.

**[Bars 29-31]** Keep a relaxed fretting-hand thumb positioned behind the second finger as you shift up, as this will help facilitate an easy descending scale once you arrive in bar 30. It's a long shift back down to the position 1 chord at the start of bar 31. What can help is visualising the familiar E Major chord shape just before starting the shift. Once you're actually into bar 31, hold your second finger on the bass note (B) while you add your third and fourth fingers onto the second chord of the bar in a sort of creeping motion.

EXAMPLE

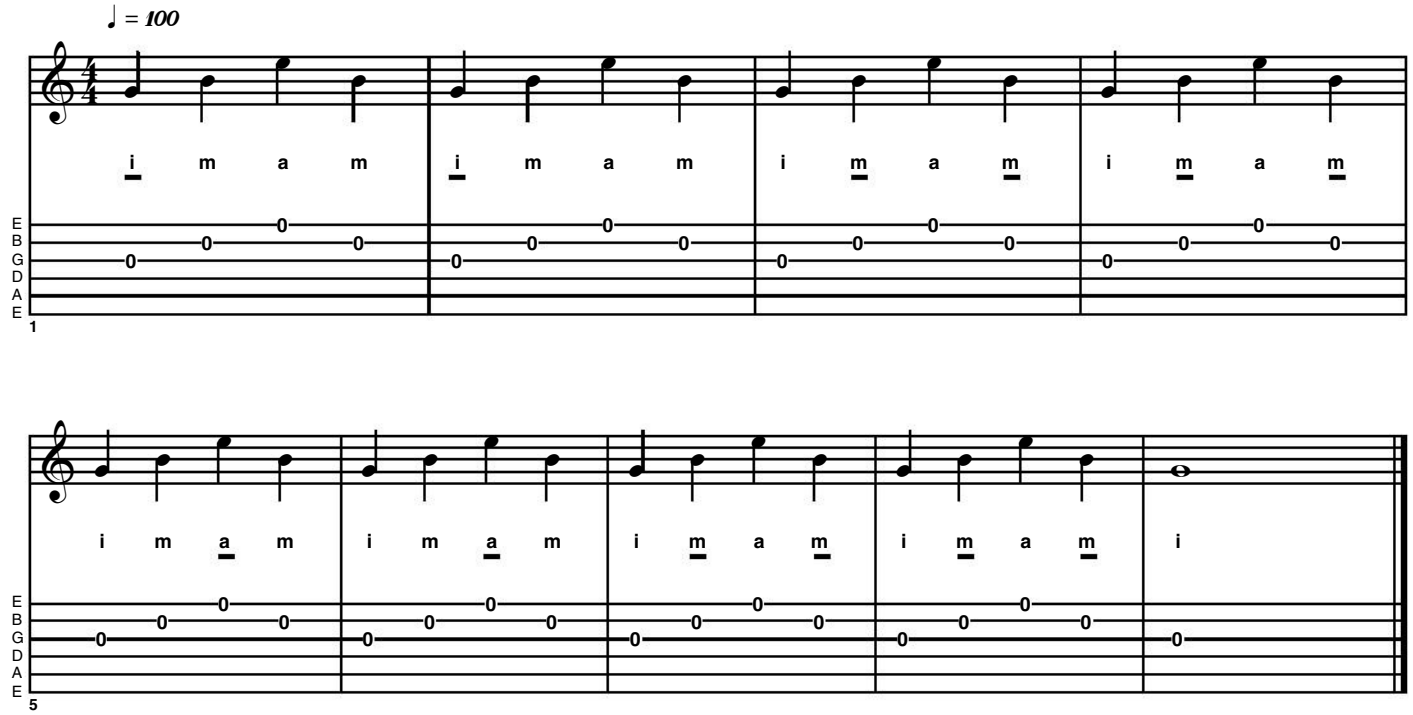
## EXERCISE 1 NOTES

The purpose of this exercise is to practise switching between plucking free stroke and rest stroke from a single hand position, while maintaining as similar a tone as possible between the two. The underlined plucking-hand fingerings denote rest stroke plucks. Remember that the goal of a rest stroke pluck isn't to try and land on the adjacent string, but rather to depress the string perpendicularly down into the guitar – the finger landing on the adjacent string is just a byproduct of this. Keep your plucking hand as forward as possible to facilitate easy free stroke plucks that tuck inwards in the direction of your elbow. You may find your hand wobbles about all over the place at first, but with time you will find it acclimatises to the consistent static position.

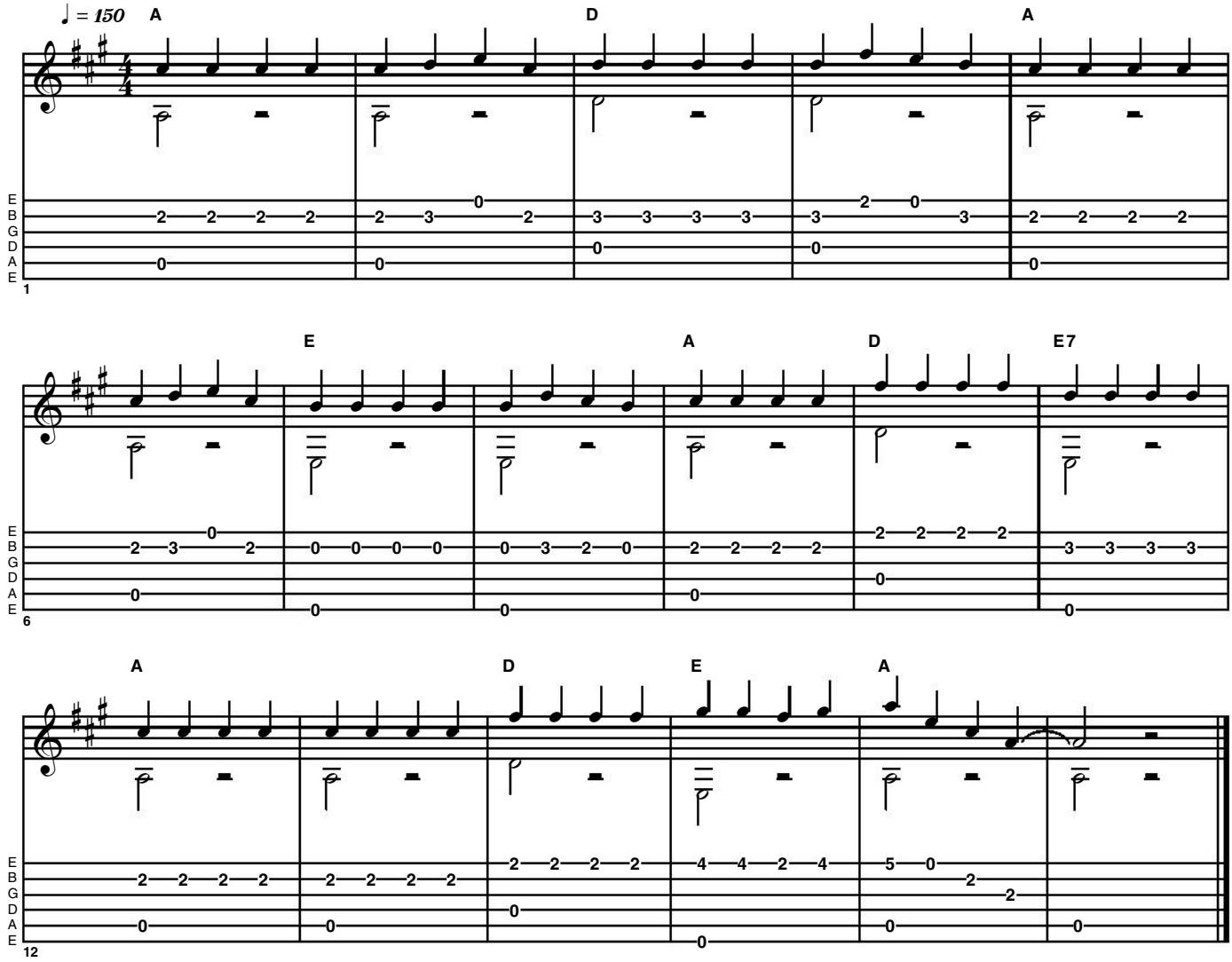



## EXERCISE 2 NOTES

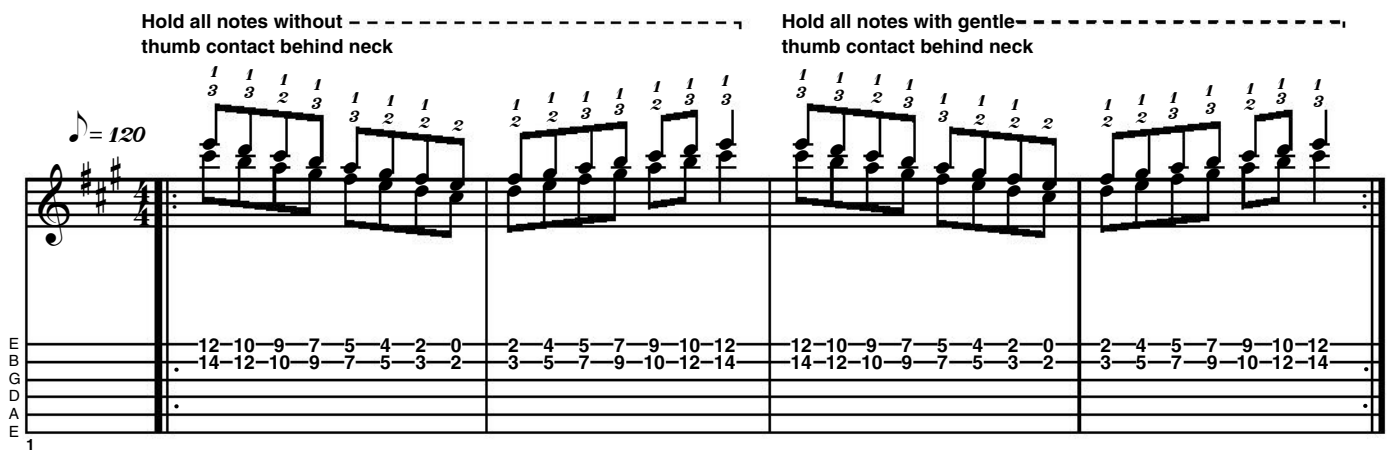
This exercise explores the same stationary plucking-hand position idea as before, but with the added challenge of constantly changing strings. Because of the added movement between strings the temptation is to move the hand up and down them to make it 'easier'. This might work at slower tempos but will be problematic when bringing up to speed. Try keeping your i, m, and a finger knuckles positioned diagonally over the strings as this will mean you pluck diagonally towards your elbow – the benefit of plucking in a diagonal motion is that this creates a longer distance between strings for the fingertip to travel before reaching the adjacent one - there is approximately 1cm between strings so plucking diagonally can give you around 1.5cm of clearance.



## EXERCISE 3 **NOTES**

This exercise is a chance for us to practice rhythmically cutting bass notes with the tip of the thumb. Every bass note in this exercise is a two-beat minim separated by a two-beat minim rest. If you glance at the Barcarolle you'll notice that most bars have a rest on beat 3 in the bass, so becoming adept with this exercise will help bring this characteristic of the music out more easily. It is recommended to practise this with free stroke plucks at first.

## EXERCISE 4 **NOTES**

As there are a few relatively large shifts up and down the fret board during the Barcarolle it is worth practising building shifting proficiency. In order to do this it is worth reminding ourselves of the role of the fret hand thumb. Whilst it offers some opposing squeeze to aid the fingers when pinching a note, the thumb is mostly there to stabilise the fret hand, especially when shifting. In this exercise we will practise repeating the same ascending and descending scale in thirds but alternating having our thumb totally detached from the fretboard and then again with the thumb gently in contact with the neck as usual. Once the chords start to feel normal while the thumb is detached from the neck the addition of the thumb becomes more about adding security to your fretting hand.



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# 30-MINUTE LICKBAG

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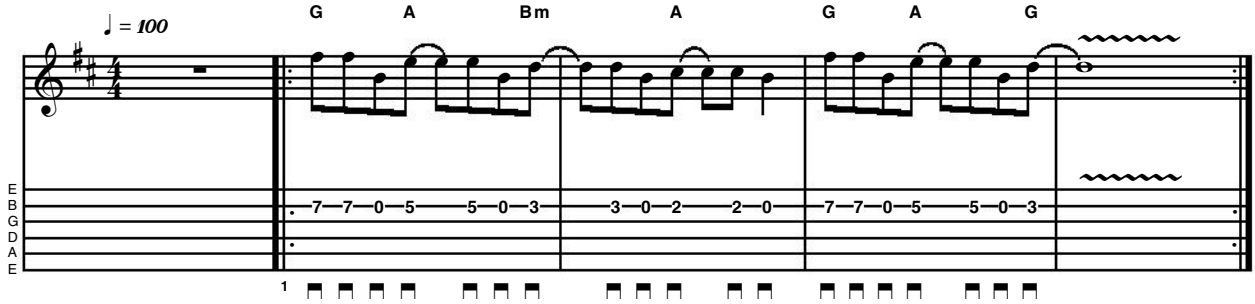
## BEGINNER EXAMPLE 1 **ROBBY KRIEGER (THE DOORS)**

This phrase is built from a descending, stepwise melody that runs along the second string. It also includes open B notes on that same string, after each fretted note. This is a simple and effective way to thicken the melody line while creating intervallic jumps within the sequence. To get the tone, use your neck pickup and set your amp to clean. Then add tremolo and a long reverb for some nostalgic, psychedelic shimmer.

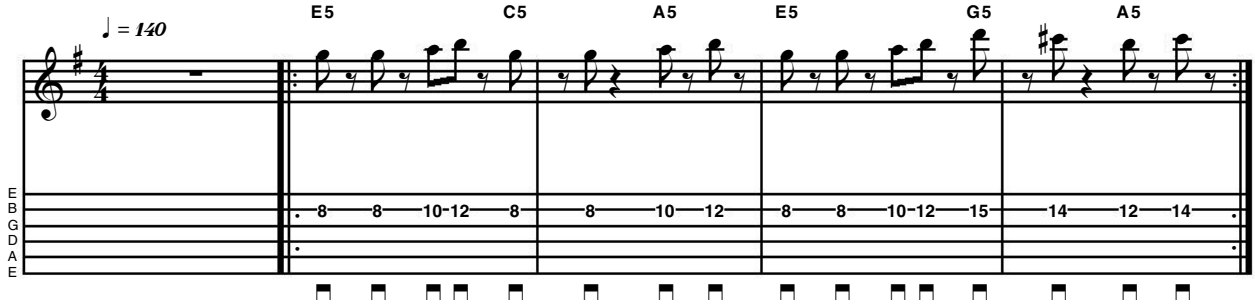
PLAY




## BEGINNER EXAMPLE 2 **ADAM SLACK (THE STRUTS)**

This riff is in E Dorian (E -F#-G-A-B-C#-D) and starts with a repeating three-note figure that evokes the sound of the guitarist from Derby's finest. To keep the idea interesting, the first and third cycles of the phrase both land on the downbeat, whereas the second cycle and end phrase begin on the offbeat. For the sound, use your bridge pickup and just enough gain from your amp to start biting (or use a bit of light overdrive). Then, add a touch of reverb.

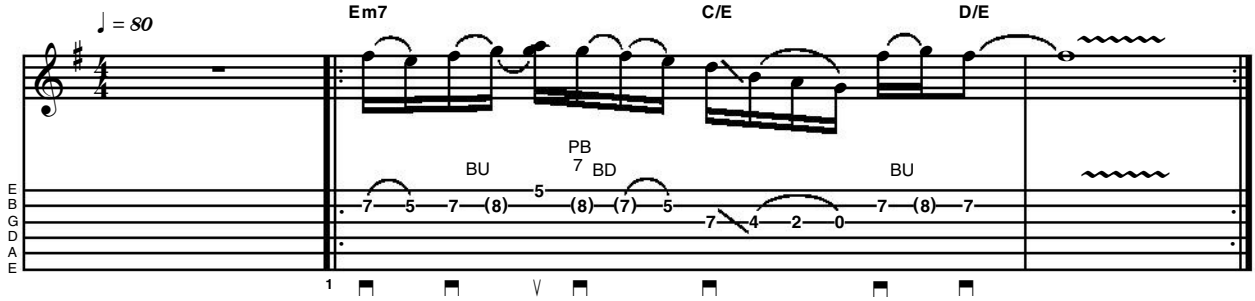
PLAY




## INTERMEDIATE EXAMPLE 3 **JOE BONAMASSA**

This phrase focuses on melodic bends that bring shape and a sense of continuity to the lead line. When bending the first F# in each sequence, keep the notes sustaining as you play the A note on the first string, and then return to the pre-bend. This makes for a seamless changeover while the line moves from one pitch to another. Again use your bridge pickup, add a moderate amount of gain on your amp, and dial in some long, ambient reverb.

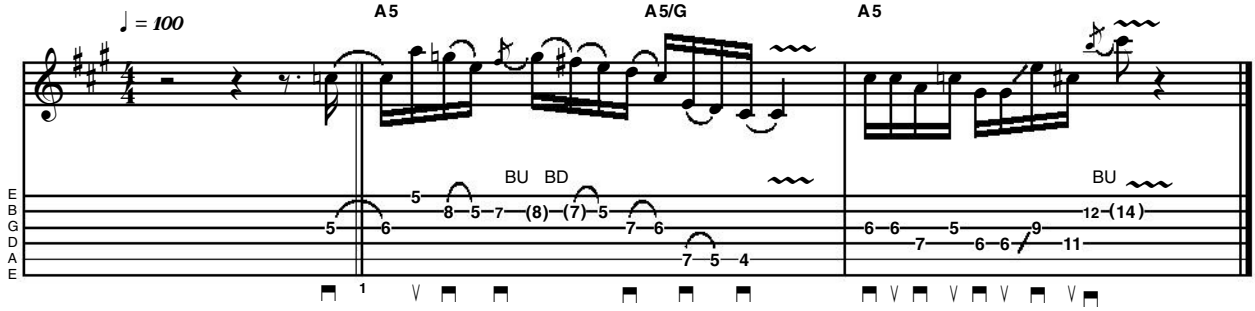
PLAY




## INTERMEDIATE EXAMPLE 4 **SLASH**

This lick is primarily based in A Mixolydian but makes use of both Minor and Major 3rds (the C hammering-on to C#) to bring a bluesy edge to the phrasing. Look ahead to the position change that comes at the end of the last bar. This will help you to locate the final three notes when playing up to speed. In typical Slash style, use your neck pickup, a decent amount of gain from your amp or overdrive pedal, and a delay set to a quarter note.

PLAY

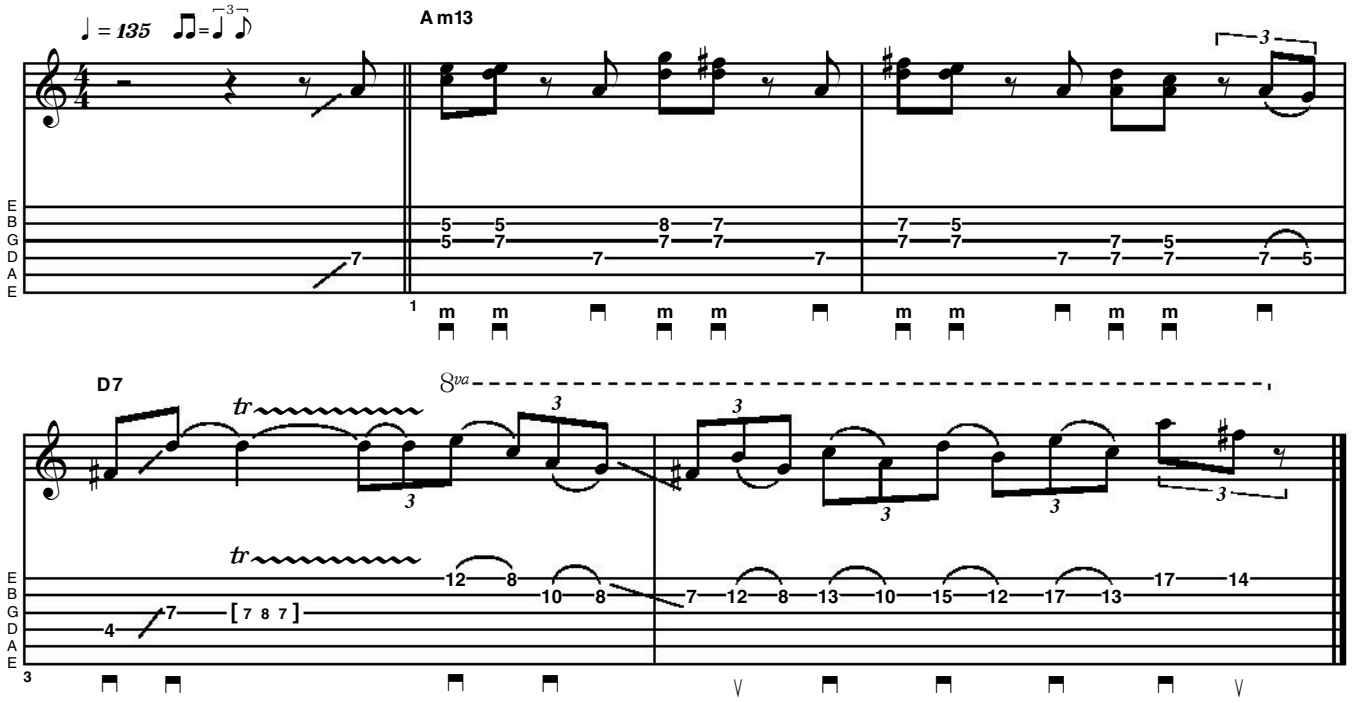


**Jamie Hunt** of BIMM Bristol brings you a fantastic new selection of licks for you to try at easy, intermediate, and advanced levels.

## ADVANCED EXAMPLE 5 **TOM MISCH (UK NEO-SOUL AND FUNK GUITARIST)**

This phrase begins with hybrid-picked double-stops based in A Dorian. It's important to establish a swung feel throughout the sequence, so you'll need to feel the opening eighth notes as the first and third partial of an eighth-note triplet. To get Tom's spanky tone, use your middle pickup (or neck/middle or bridge/middle), set your amp to clean, and add reverb. If you have a compressor, use it to the front of your signal chain to smooth out the dynamics between pick, fingers, and pull-offs. For the finishing touch, again if you have one, add an envelope filter to bring extra shape and expression to your lines.

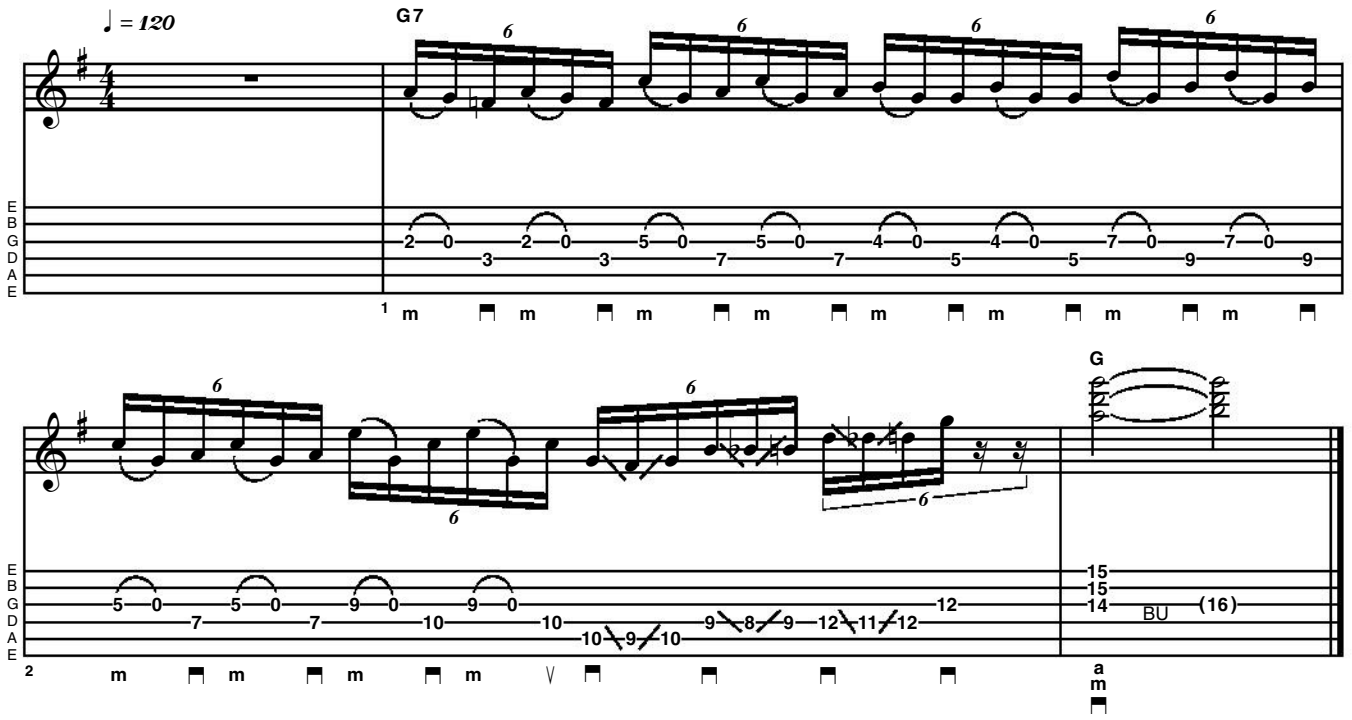
PLAY




## ADVANCED EXAMPLE 6 **JOHN 5**

This country-inspired lick is in G Mixolydian and uses hybrid picking to ascend along the third and fourth strings. The sequence hops around the fretboard so look ahead to each position change before you need to find your next set of notes. Don't use more downward finger pressure than you need, during the slides at the end of bar 2, otherwise this will slow you down and you'll struggle to retain the rhythmic intention of the phrase. For that fat and distinctive John 5 sound, select your bridge pickup, dial in a moderate amount of gain from the amp or drive pedal, and add a touch of reverb.

PLAY



# RICHIE SAMBORA

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**Phil Short** looks back to an 80s icon, a guitar hero who not only played with rockers Bon Jovi but always showed great blues chops!

Richie Sambora playing his ESP signature metal front guitar

**ABILITY RATING**

✪✪✪✪✪ Moderate

| Info | Will improve your |
|---|---|
| **Key:** Various | ✔Melodic narrative |
| **Tempo:** Various | ✔Major blues vocabulary |
| https://bit.ly/426nebY | ✔Bending to pitch control |

Few bands have been as iconic and timeless as the great Bon Jovi. Bringing the 1980s era of hair metal to the masses with their radio-friendly anthems, Bon Jovi paved the way for huge choruses, tight leathers and gratuitous guitar solos. While the band took its name from the legendary frontman himself, Bon Jovi was far from the solo act that some people assume.

Richie Sambora joined the band in 1983 and was instrumental in the group's success, being one of its main songwriters and producers for 30 years. As well contributing his iconic guitar solos to their greatest hits, he was also responsible for crafting the songs themselves. Richie is credited as having co-written their biggest anthems including Living On A Prayer, You Give Love A Bad Name, Bad Medicine and many other iconic and mega-selling hits.

In Bon Jovi, Richie's playing is soulful and melodic, interspersed with moments of 80s-style shred guitar. It's clear on listening to the construction of his solos that Richie has a strong producer's ear, with each solo being exactly what is needed for the song: melodic and catchy, with just enough technical flair to keep the guitar nuts happy.

As well as a successful career in Bon Jovi, Richie has also had a notable solo career, having released three albums featuring his own songs and vocal work. He's composed music for television and film, and has been invited as both a guest vocalist and guitarist on a number of records with a diverse range of artists like LL Cool J, Bo Diddley, Stuart Smith, P!nk and Orianthi among them.

Like many great rock players of his era, Sambora is well versed in the art of blues guitar. Growing up in the 70s, he was inspired by the likes of Jimi Hendrix, Eric Clapton, Jeff Beck, Stevie Ray Vaughan, Jimmy Page, BB King and many other legends of the genre. Undoubtedly, this is where Richie picked up his brilliant sense of phrasing and musicality; his solo albums

***"Richie's playing is soulful and melodic, interspersed with moments of 80s-style shred guitar"***

contain wonderfully rich, earthy blues-rock tracks with soulful vocals, as well as his 80s-style commercially informed music.

There's lots that we can take away from Richie's iconic style, like his sense of melody and the compositional approach to his solos. Our two studies this month focus on his rocky blues side, exploring his use of classic blues-based vocabulary to break up his melodic ideas and add fire and expression to the overarch all of his compositions.

**NEXT MONTH** *Next month Phil checks out the soulful Stratty blues playing of* ***Chris Rea***

## Get the Tone

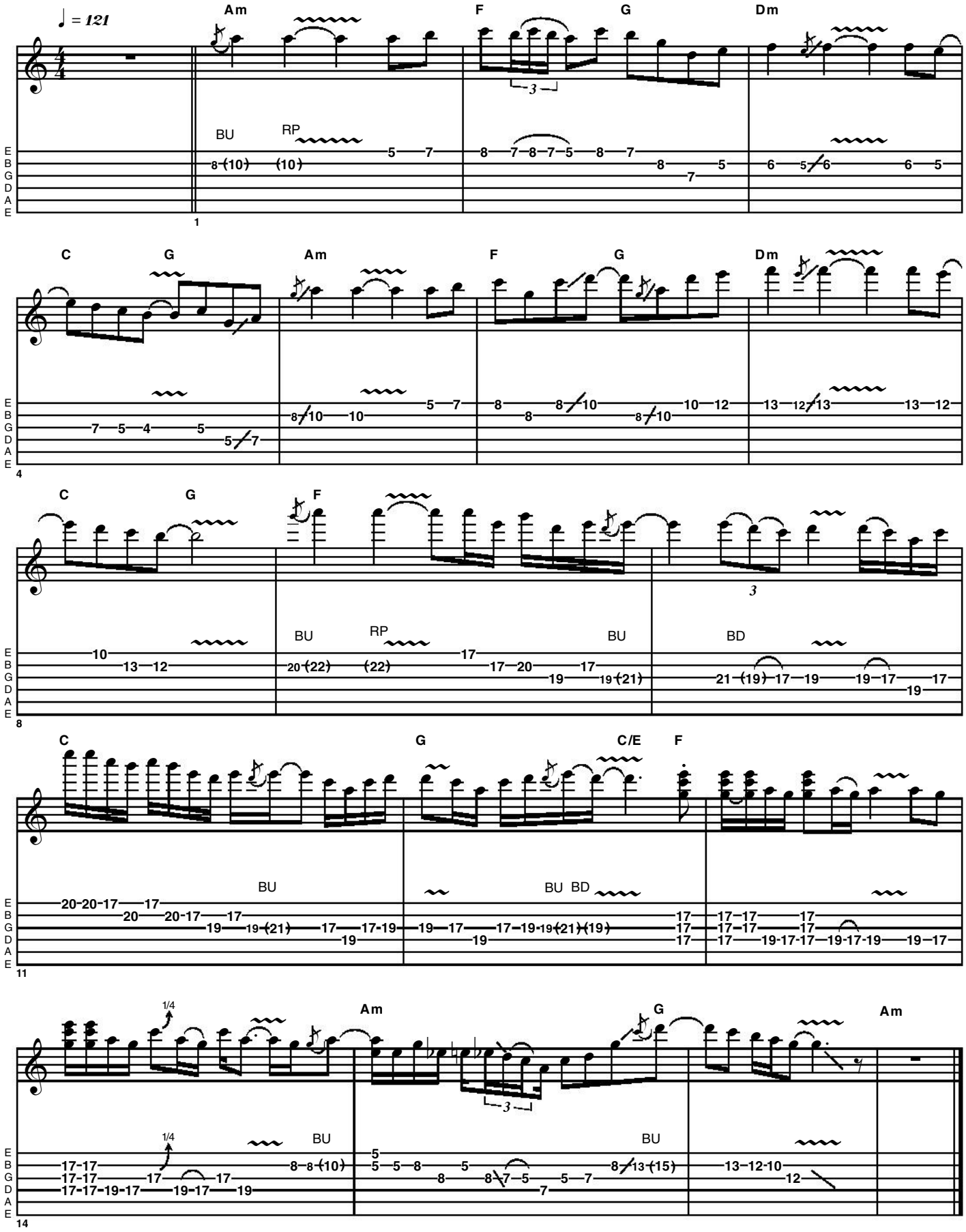
Although best-known for using hot-rodded Strat style guitars into modified Marshall amps, these days Richie plays his ESP signature guitars through Friedman amps. Any good electric will work for our two tracks, but you'll need a fair amount of drive, so a good distortion into a Brit-style amp sound is perfect. Add a nice reverb or smooth delay for that final touch.

**TRACK RECORD** Bon Jovi had two albums in 1984 and 1985, but it wasn't until 1985 with the release of their third album Slippery When Wet, that they would become global superstars, spending eight weeks at Number 1. This album features Livin' On A Prayer and You Give Love A Bad Name. For great bluesy playing (think 80s Eric Clapton) also check out his 1991 solo album, Stranger In This Town.

NEIL LUPIN/REDFERNS

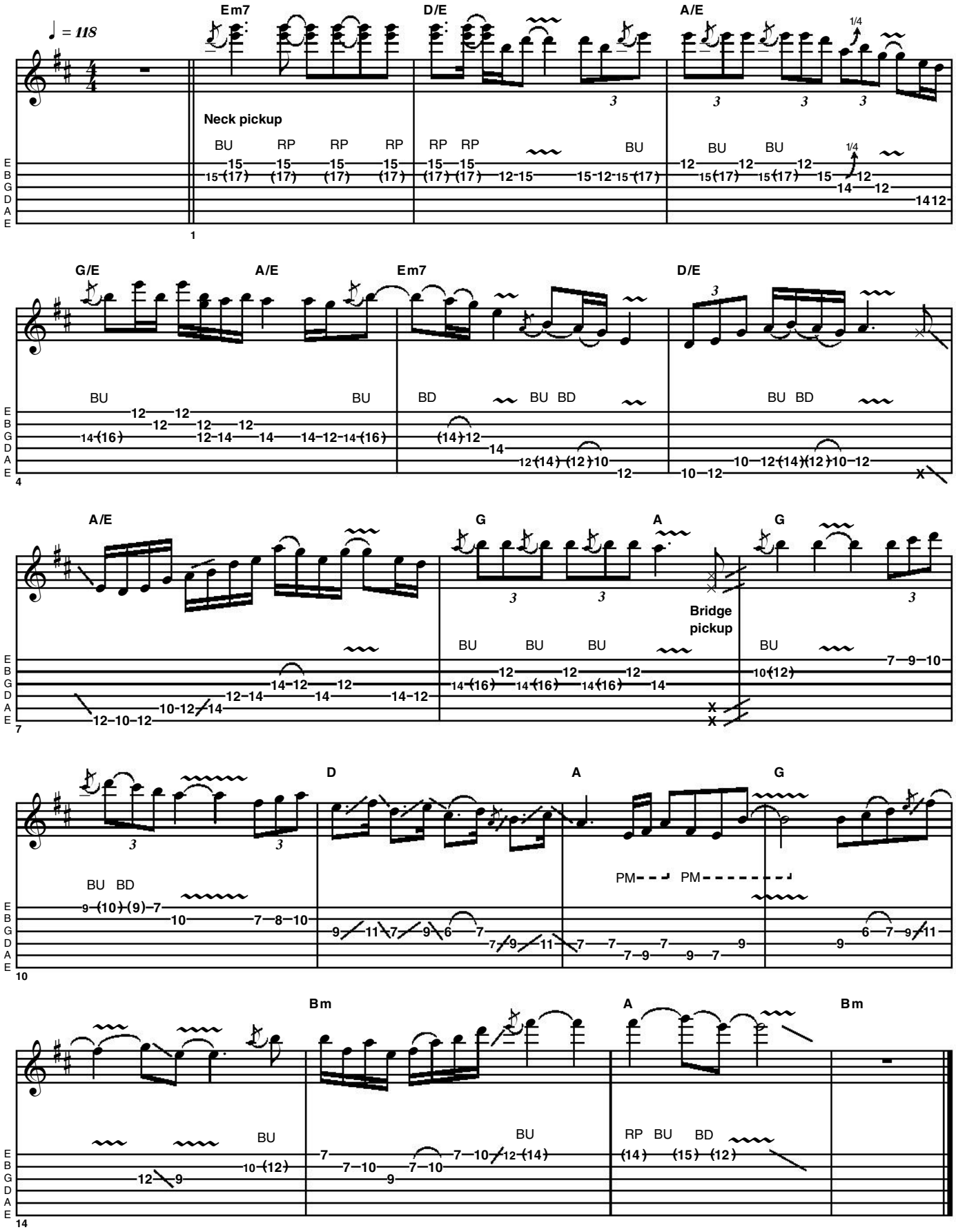
PLAY BACKING

## SOLO 1 **MELODIC BLUES-ROCK**

**This is a great example of Richie's melodic lead work, interspersed with some Hendrix-style double-stops to break up scalic nature of the solo.**

PLAY BACKING

**VIDEO & AUDIO** https://bit.ly/426nebY

## SOLO 2 MIXING UP THE SCALES

This study features the use of two Pentatonic scales in one key. The track itself is in D Major, but the first half pedals around the II chord of E Minor, giving us a Dorian tonal centre. This then releases into the parent key of D Major. To employ Richie's blues-rock based phrasing we use E Minor Pentatonic vocabulary over the first half and then switch to D Major Pentatonic for the second half, with other melodic ideas drawn from the D Major scale itself.

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# SONS OF APOLLO

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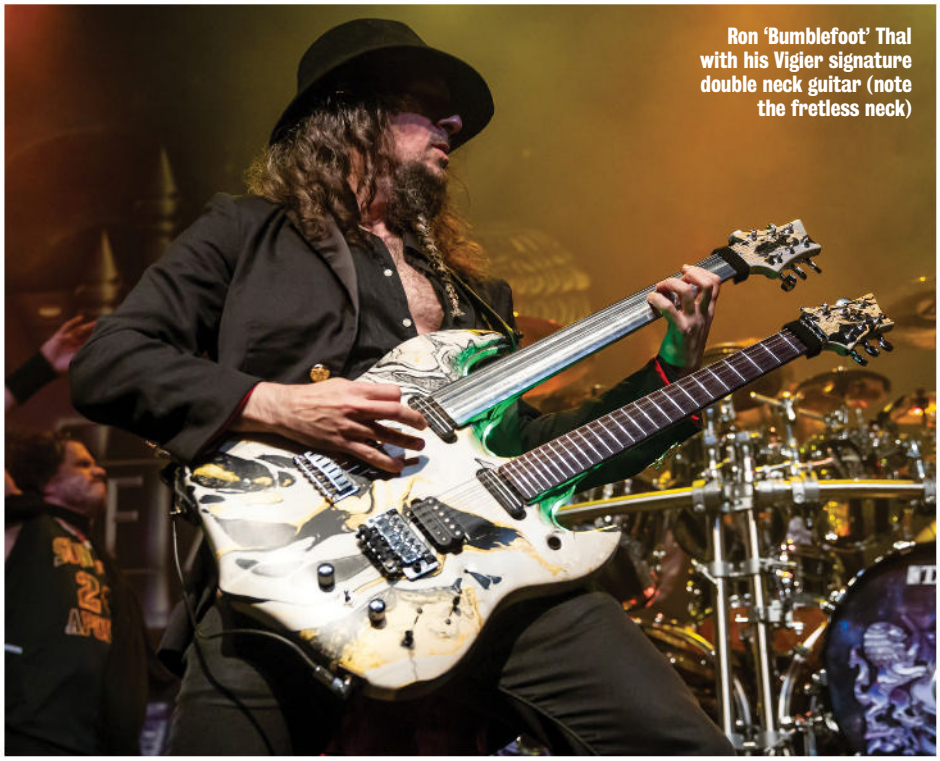
**Martin Cooper** checks out the sound of rock supergroup Sons Of Apollo, featuring the amazing Ron Thal, aka Bumblefoot.



Ron 'Bumblefoot' Thal with his Vigier signature double neck guitar (note the fretless neck)

**ABILITY RATING**

★★★★☆ Moderate/Advanced

| Info | Will improve your |
|---|---|
| **Key:** E Minor | ✔ Picking styles |
| **Tempo:** 75bpm | ✔ Pentatonic rock soloing |
| https://bit.ly/426nebY | ✔ Harmonic Minor phrasing |

Rock band Sons Of Apollo features some of the finest players of the past 40 years. Formed in 2017 the band includes drummer Mike Portnoy and bassist Billy Sheehan (both of whom are currently also playing in The Winery Dogs), former Dream Theater keyboard player Derek Sherinian, one-time Yngwie Malmsteen vocalist Jeff Scott Soto and Ron 'Bumblefoot' Thal on guitar. Ron has also played for, among other bands, Guns N' Roses.

The band leans into progressive rock, but in general the virtuoso musicians play for the song, and not just to show off their considerable skills. There are some very heavy moments in their numbers, but always powered by a strong sense of melody.

Bumblefoot began playing guitar at a young age after being inspired by the album Kiss Alive! and played in covers bands in the USA that gigged the songs of many classic bands including Aerosmith and AC/DC. He sent a demo tape to Shrapnel Records' chief Mike Varney, and his exceptional talent prompted Varney to say that Thal's demo was one of the most impressive he'd ever received. Bumblefoot has released many solo albums over the past three decades, and as well as spending several years playing for Guns N' Roses, which included recording guitars on the album Chinese Democracy, he was also a member of progressive rock band Asia from 2019-2022.

Thal's playing is technically excellent and contains many of the facets of players such as Steve Vai and Paul Gilbert, but with his own unique twist on phrasing and tone. He is also a very accomplished transcriber and is highly skilled at music theory; for example when his 1995 debut solo album The Adventures Of Bumblefoot was re-issued in 2010, Thal released it with a 200 page book of the album's songs fully transcribed.

The track this month is a fairly straight-ahead heavy rock tune in the key of E Minor E-F#-G-A-B-C-D and doesn't move outside of those notes in the rhythm or lead guitar parts. The first half of the solo is a bluesy Pentatonic lead part utilising E Minor Pentatonic scale (E-G-A-B-D) while the second section is a more technically demanding set of phrases containing fast alternate picking and an E Natural Minor scale lick (E Natural Minor has all of the notes of the aforementioned E Minor key). The chords in the guitar notation are all powerchords, but the chart is written using Major and Minor chord symbols for the implied chords and keyboard parts.

The tempo is a slow adagio at 75bpm, but the faster phrases are still very challenging to play at tempo. As with much of this type of American high-gain rock, the guitars are double tracked on the recording and panned left and right in the mix.

**NEXT MONTH** *Martin looks at the style of Toto legend and co-founder* ***Steve Lukather***

## Get the Tone

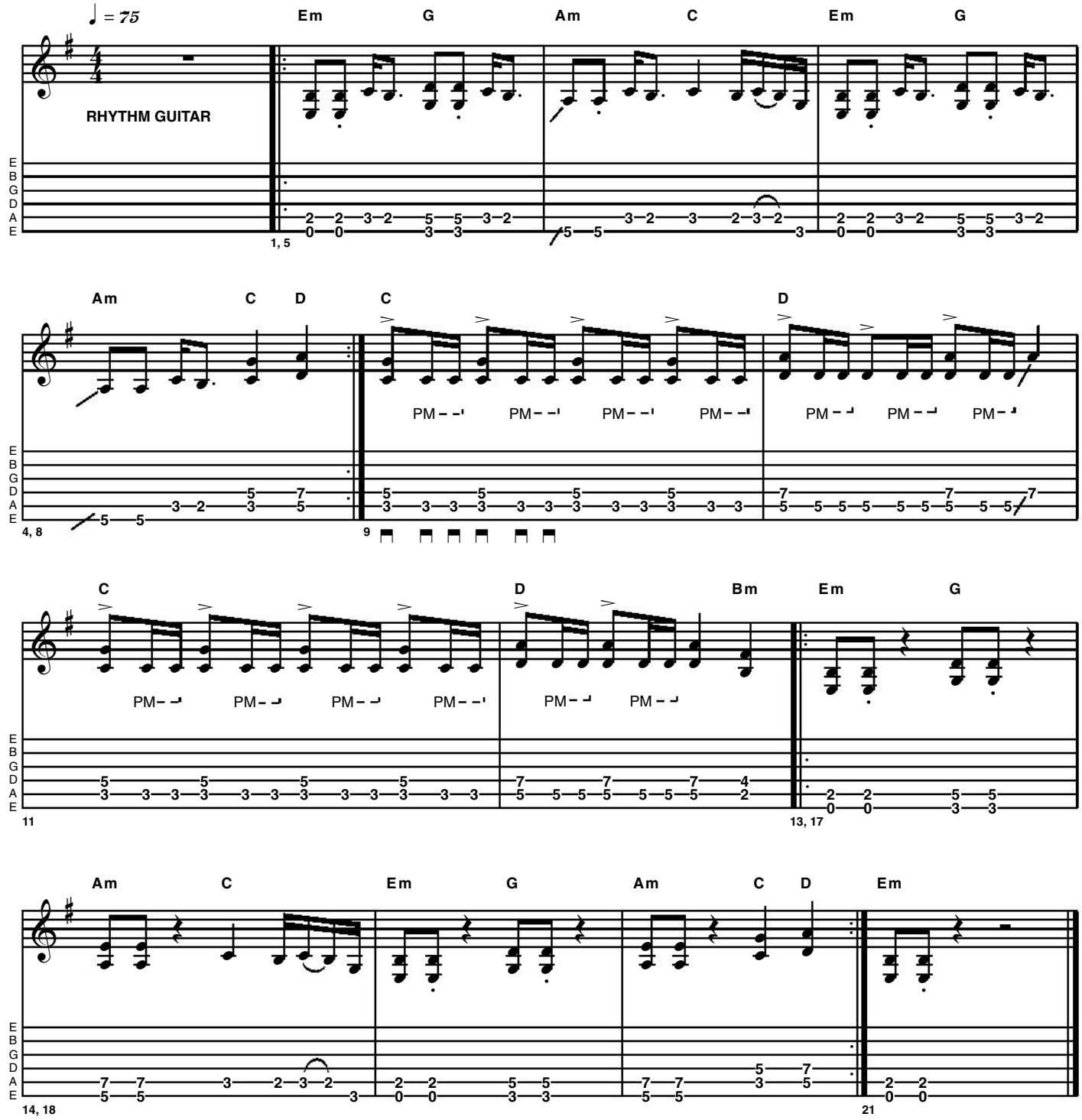
Bumblefoot uses guitars with a humbucker in the bridge and a double locking tremolo system. There is always plenty of gain on Ron's guitar parts, too, so go for a very driving Marshall style tone if possible, and experiment with whether the neck, bridge or other pickup selection works best for you. Add some dreamy delay to help the guitar lines flow along.

**TRACK RECORD** Sons Of Apollo have released two studio albums; the debut release Psychotic Symphony from 2017 includes Comin' Home and the follow-up album MMXX from 2020 features the almost 16-minutes-long closing track New World Today. There is also a live album called Live With The Plovdiv Psychotic Symphony. Ron Thal has also released a huge catalogue of solo material, so check that out too.

MIKKA SKAFFARI/FILMMAGIC

PLAY BACKING

## RHYTHM GUITAR

The main rhythm guitar part is not particularly difficult to play, but will require an aggressive picking-hand technique, while retaining control. There is some light palm muting at points throughout the rhythm part in order to keep it tight, particularly in bars 9-12.

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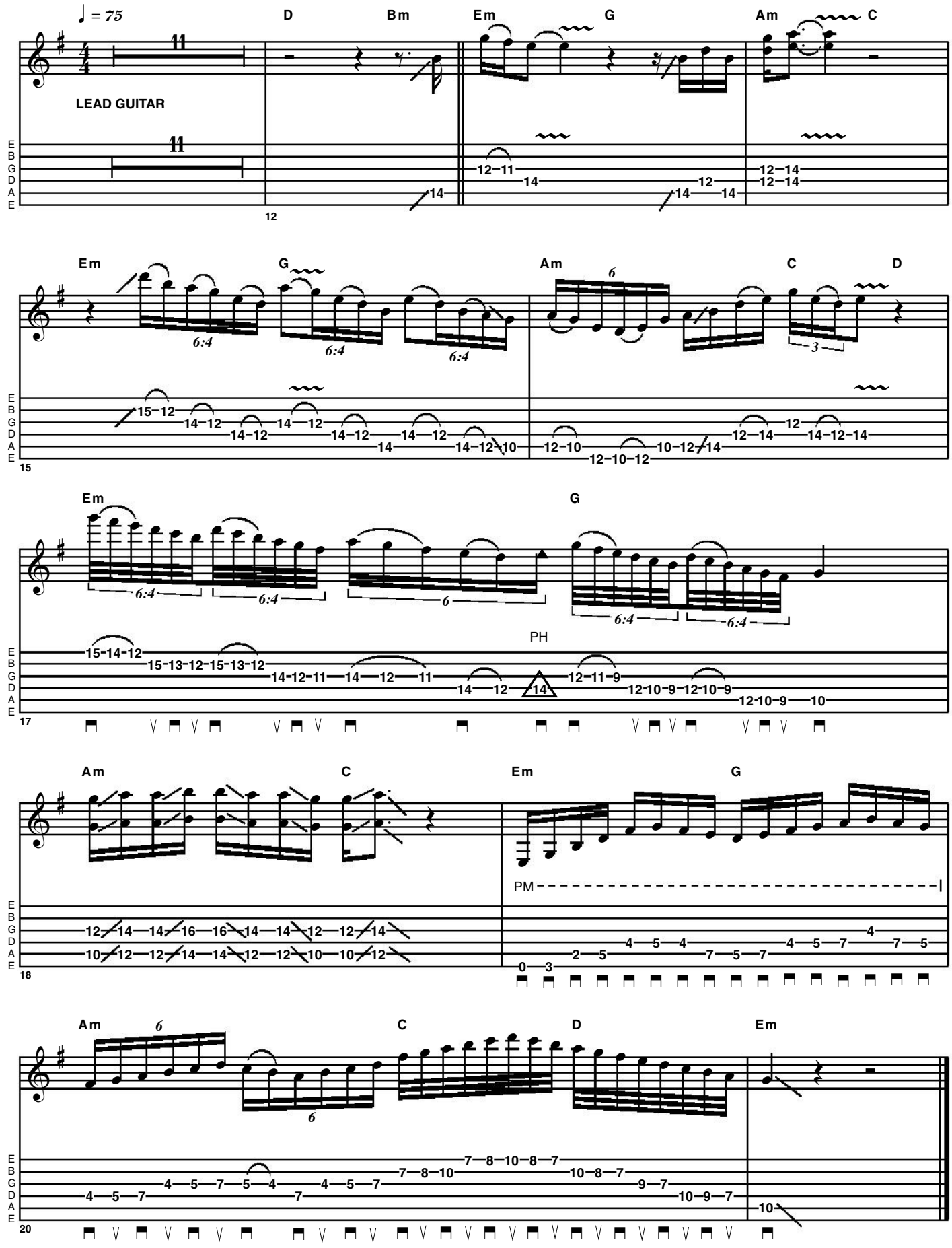
SOLO

VIDEO & AUDIO https://bit.ly/426nebY

## LEAD GUITAR

The fast picking is mostly alternating down and up strokes. The low string notes in bar 19 are played with only down picking and moderate palm muting.



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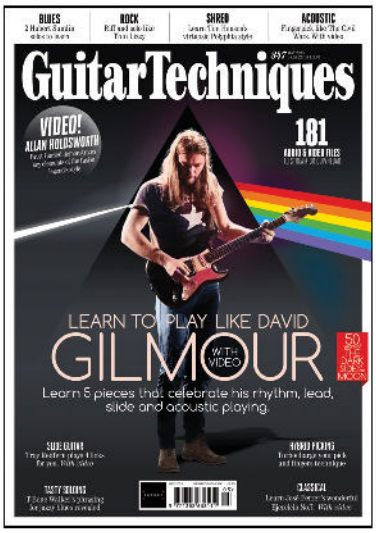


MAY GT347

**DAVID GILMOUR**

Fifty years on from Pink Floyd's Dark Side Of The Moon we look at the playing of David Gilmour. Plus: Brett Garsed honours Allan Holdsworth; Troy Redfern slide licks; T-Bone Walker, Hubert Sumlin, Thin Lizzy, Tim Henson & tons more!

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**JEFF BECK**

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**12 STRAT BLUES PLAYERS**

The Strat is a mainstay of modern blues. We check out 12 who make California's finest wail! Also: Carl Verheyen soloing video; play Hendrix-style fiery Pentatonics, learn the tricky El Colibri, plus Rory, Steve Morse, George Lynch & more!

FEBRUARY GT344

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JANUARY GT343

**HANK MARVIN**

Three full pieces to demonstrate Hank Marvin's iconic style plus interview. Exclusive Joel Hoekstra & Emiliano Sampaio videos, Greensleeves for classical guitar; George Benson, Paul Gilbert, Robert Cray, Keith Urban & Pearl Jam.

DECEMBER GT342

**FOLK ROCK**

Learn the licks of UK guitarists that forged a whole new style from the late 60s on: Richard Thompson, Nick Drake, Martin Barre, John Martyn, Jimmy Page & more! Plus: Dave Grissom, Slash, Smith/Kotzen, TJ Helmerich & more!

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# PLINI

**Charlie Griffiths** says that Every Piece Matters as he looks at the Antipodean artisan's style. And for Other Things, says he'll Tell You Someday!

Plini tapping on his headless Strandberg

**ABILITY RATING**

★★★☆☆ Moderate

| Info | Will improve your |
|---|---|
| **Key:** Various | ✔ Fretting-hand tapping |
| **Tempo:** Various | ✔ Superimposed Pentatonics |
| https://bit.ly/426nebY | ✔ Arpeggio playing |

Plini hails from Sydney, Australia and is at the forefront of the newest generation of guitar heroes. As well as a host of EP releases, Plini has two albums to date: Handmade Cities from 2016 and 2020's Impulse Voices. Plini cites Joe Satriani as an influence, which is evident from his melodic and vocal style of playing. The music also has a foot in progressive metal, with heavy riffs and syncopated rhythms. Songs like Electric Sunrise, Inhale and Pan are akin to Animals As Leaders and Periphery, but with very much their own Plini flavour.

Plini is known for playing his signature Strandberg guitars, typically in Drop C# tuning (C#-G#-C#-F#-A#-D#), but for your convenience we have recorded these examples in dropped D (D-A-D-G-B-E).

Our first example features picking-hand tapping, coupled with arpeggios in the fretting-hand. This one is based in A Lydian, but the concept can be applied to any key or mode. The four arpeggios are arranged with the 7th and root on the second string and the 3rd and 5th on the first. You can adjust any of these intervals to make Major, Minor, Augmented or Diminished 7th shapes. Use these to outline the chords in the key or mode you are in and use your tapping finger to repeat any notes of your choosing. The phrasing here moves across the beat in an interesting way, with a three-note melodic shape, played through 16ths. This might be confusing at first, but after practising slowly it should soon feel comfortable.

Example 2 is an odd-time prog riff utilising fretting-hand tapping - essentially the same as hammering on a note. You don't need a lot of force, just enough to sound the note. The most important aspect is stopping the other strings from ringing in sympathy, so use your first fretting-hand finger in a light barring position and the side of your picking palm to mute unused strings; with practice, you should be able to cleanly sound just one note at a time using just your fretting fingers.

Plini's melodic side features a lyrical, vocal style phrasing using mainly Pentatonic and diatonic notes. One way of adding a classier note choice is by superimposing Pentatonics. Example 3 demonstrates an accessible way into this concept for Minor keys. When playing in A Minor, our natural choice is to play A Minor Pentatonic (A-C-D-E-G), but you can also think from the 5th note in the key, which is E. E Minor pentatonic (E-G-A-B-D) contains only notes that belong to the key of A Minor, but this slight change of perception invokes a more fusion sound. Example 4 ups the fusion ante with some jazzy chromatic passing notes. The concept here is to use the scale as a framework, in this case the Dorian mode, but it will work just as well with other modes, like Mixolydian, or Lydian and so on. Focus on the scale notes, but fill in the blanks in-between the notes with chromatics in order to create tension, then land on a scale tone to resolve. Our final example is an alternate-picked unison part. Unisons need to be executed perfectly in time and alternate picking helps, although moving the pick from string to string can be tricky without the correct pick angle. Be sure to keep the tip of the pick tilted slightly upward, so the up strokes will clear the next thicker string. This makes for cleaner string-to-string moves, and more confident down strokes too.

**NEXT MONTH** *The great guitarist from Nevermore and Arch Enemy,* ***Jeff Loomis.***

## Get the Tone

Plini switches pickups and sounds all the time, going from a clean neck pickup tone to a raunchy bridge humbucker, through to full-on Satch Boogie mode. Start with a warm, clean neck pickup tone, and for extra gain jump on your overdrive or boost, and onto a big but still smooth distortion if you have the means. Try some long delay and lots of reverb, too.

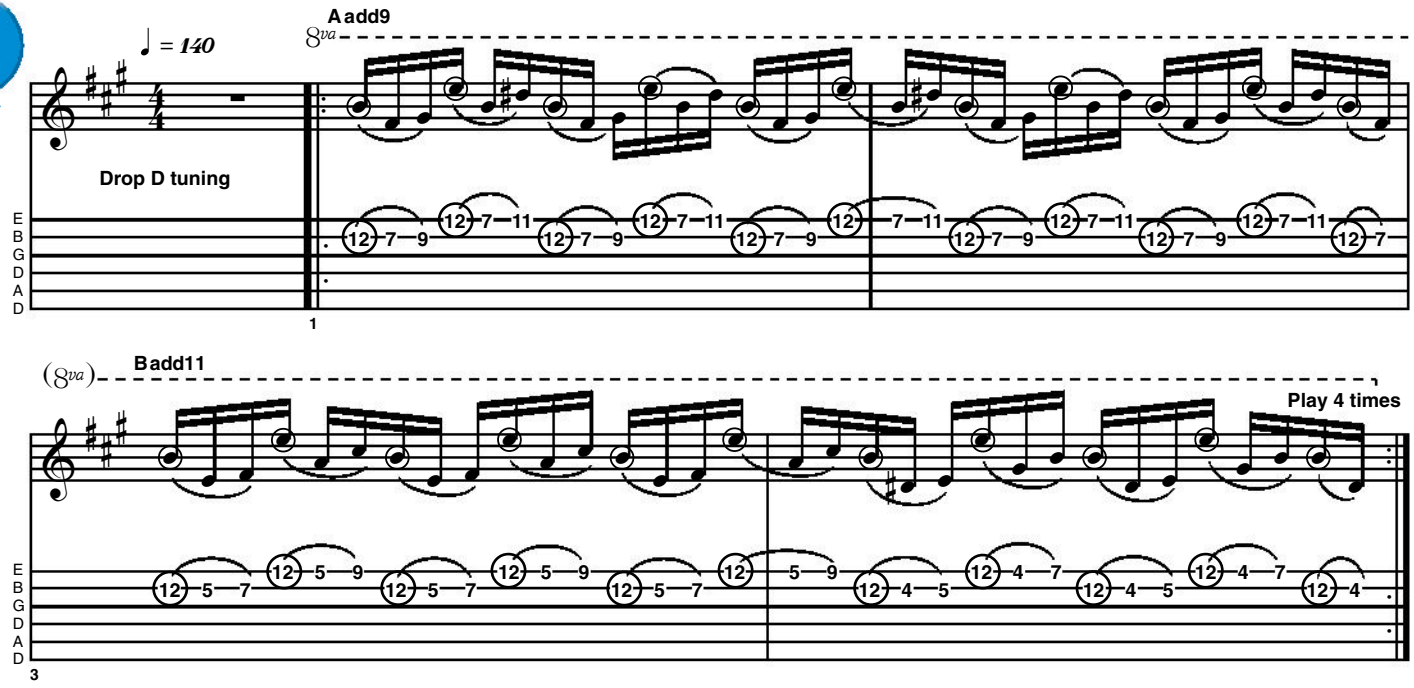
**TRACK RECORD** As well as a host of EP releases, Plini has two full albums to his name: 2016's Handmade Cities, and Impulse Voices from 2020. Particular tracks to seek out are: Every Piece Matters, Electric Sunrise, both Impulse Voices' and Handmade Cities' title tracks, Other Things, Selenium Forest, I'll Tell You Someday, and birds. There's also a load of great Plini footage online, so check out YouTube, too.

MIKKA SKAFFARI/FILMMAGIC

## EXAMPLE 1 TAPPED LYDIAN LICK WITH ARPEGGIOS

For this A Lydian lick, use the first or second finger of your picking hand to tap the 12th-fret notes, then use your fretting hand to spell out the lower four notes (two notes per string). Although the melody is a repeating three-note phrase, be sure to play 16th notes, not triplets which increases a listener's interest.

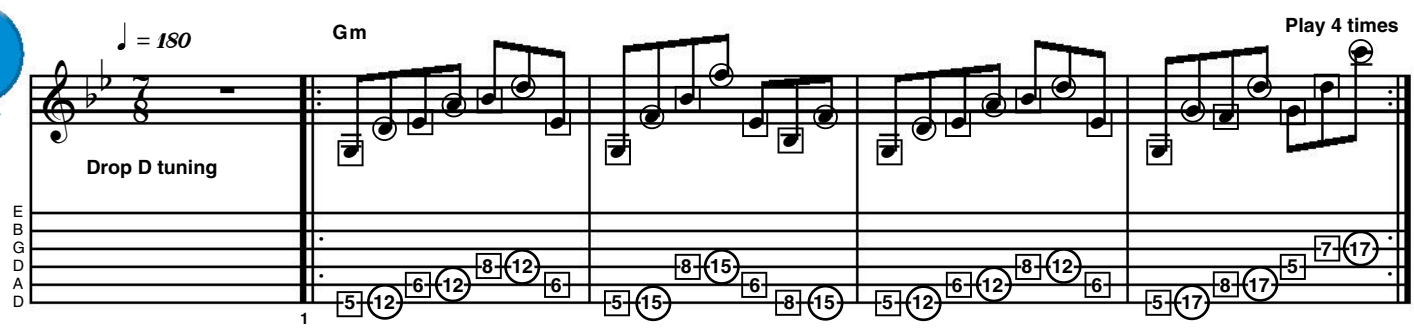
PLAY




## EXAMPLE 2 USING FRETTING AND PICKING-HAND TAPS

Play the squared notes with fretting-hand tapping, which means hammering on those notes, while simultaneously preventing any open-string noise with fretting-hand muting. Once you can play the fretting-hand notes cleanly, add the picking-hand taps to complete the riff.

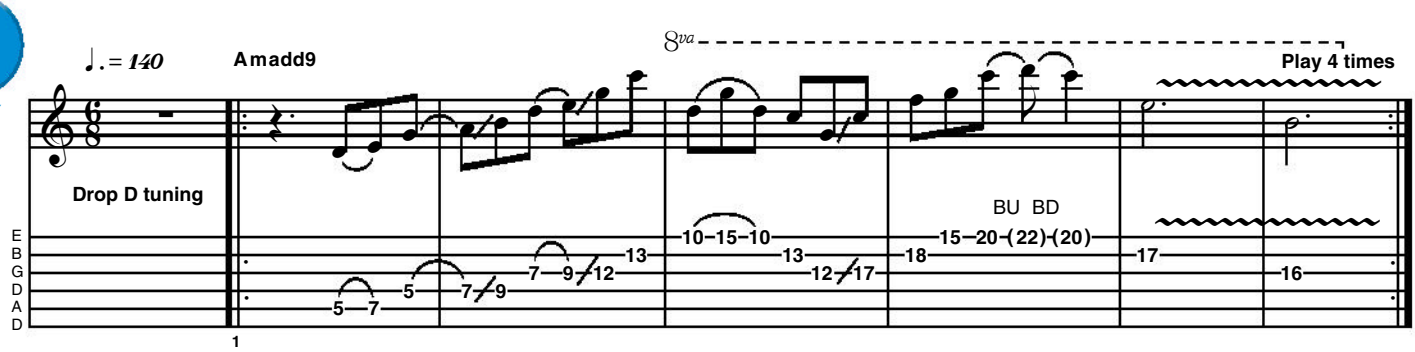
PLAY




## EXAMPLE 3 SUPERIMPOSING PENTATONICS

Although the backing track is in A Minor, you can visualise this lick as being E Minor Pentatonic based. Use hammer-ons and slides to move through the positions from 5th to 12th fret, then play sus4 arpeggio shapes on the treble strings, finishing with a melodic tone bend and vibrato.

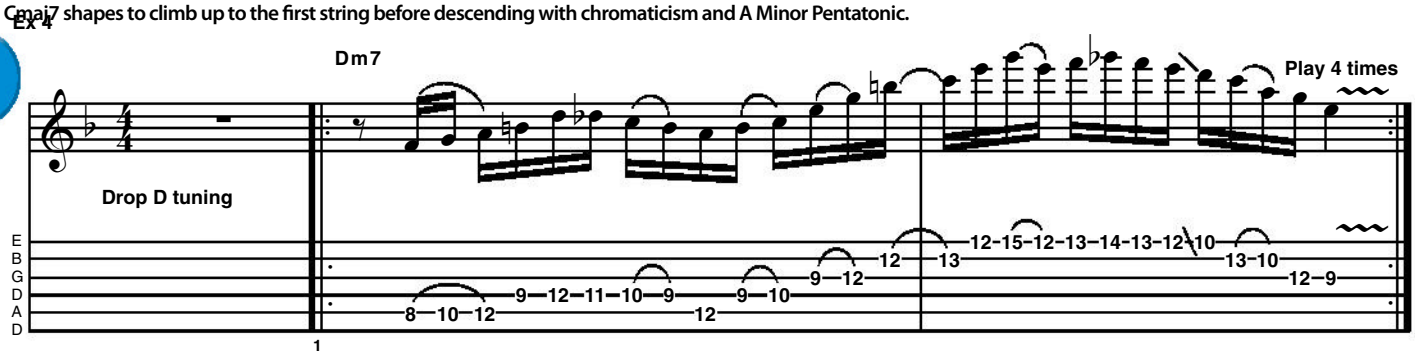
PLAY



## EXAMPLE 4 DORIAN LICK WITH PASSING NOTES

This 120bpm lick is based in D Dorian (D-E-F-G-A-B-C) but with some added chromatic passing tones. After the initial scale-based phrase, use two-notes-per-string Cmaj7 shapes to climb up to the first string before descending with chromaticism and A Minor Pentatonic.

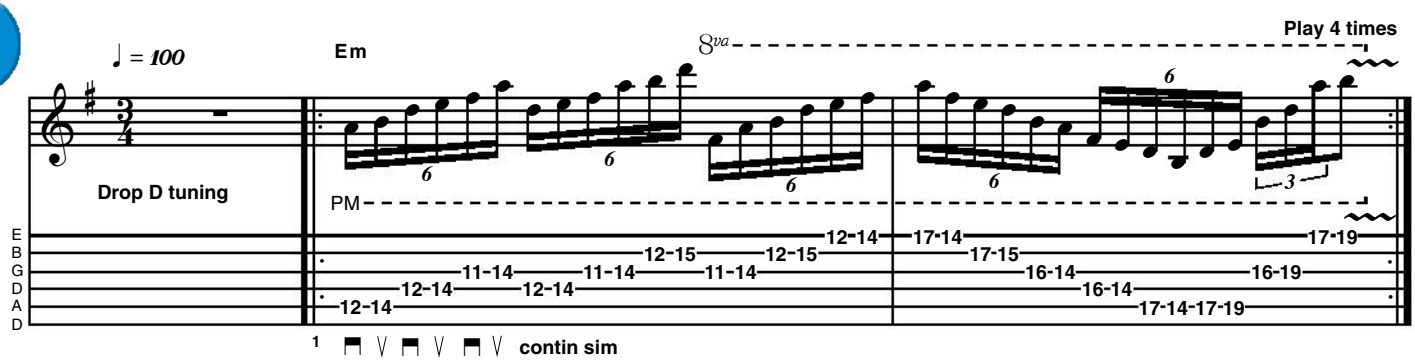
PLAY




## EXAMPLE 5 E MINOR PENTATONIC UNISON LICK

The guitar here plays in unison with the other instruments on the backing track. All of the notes are E Minor Pentatonic (E-G-A-B-D) played in a two-notes-per-string style employing alternate picking. Use the very tip of your pick to lightly play each pair of notes with a down and an up stroke.

PLAY



Plini loves tapping, especially mixing sequential patterns that cut across a piece's main groove (see Example 1)

MIKKA SKAFFARI/FILMMAGIC

# NEW ALBUMS

*A selection of new and reissued guitar releases, including* ***Album Of The Month***

## ALBUM OF THE MONTH

### NICKEL CREEK - CELEBRANTS

*(Thirty Tigers)* 10/10

This is Nickel Creek's first new album in nine years and while much has changed in the world, it's good to hear that the band's stunning musicianship hasn't changed. Comprising Sean Watkins (vocals/guitar), Sara Watkins (vocals/violin) and Chris Thile (vocals/mandolin) with bassist Mike Elizondo, the band has a rich grounding in bluegrass and country but they greatly expand on this with elements of jazz, folk and classical. Over 18 tracks it's a fascinating journey of masterful arrangements, melodies, song-relevant virtuosity and a staggering breadth of dynamic range that comes only through a great deal of performing and mindful craftsmanship. Of course, the songs are the focus here and there's a wealth of sonic magic to be had. Be it the gorgeously shifting title track, the lovely cross-picking Strangers, the unfurling beauty of Goddamned Saint or the wonderful rhythmic interlocking of Failure Isn't Forever, the album is nothing short of a joy. Welcome back Nickel Creek, you've been missed! (JS)

### PAUL GILBERT
THE DIO ALBUM

*(Music Theories Recordings)* 9/10

Paul Gilbert has a special place in the world of guitar; he's like the affable guy next door, full of enthusiasm for all music and yet can unleash chops that make many other 'fret blazers' sound bland. Paul has travelled down so many roads since his Shrapnel days and tours with Mir Big, it's hard to keep up. This time he pulls off (sic) another blinder; instrumental versions of songs by Dio. Yep, he's not only the band (other than Bill Ray's drums) but also takes on Ronnie Dio's vocals too - and few have better rock voices than him! So does this album actually work? (Heaven And) Hell yes! With 12 throbbing tracks that range from Kill The King to the masterpiece that is Holy Diver, Paul embraces each song's vocal line with singing bends and vibrato. There's a difference to the guitar when in 'vocal mode' than in 'solo mode' too (the 'vocals' sound smoother, the solos more insistent and, of course, shreddy). Nice one Paul, Long Live Rock And Roll! (JS)

### ANA POPOVIC
POWER

*(ArtisteXclusive Records)* 8/10

This is Ana's 10th album since becoming band leader in 2000, and displays her strengths in R&B, soul and blues. Her skills are grounded in various styles but her jazz guitar studies in the late 90s have enriched her musical savvy. The 11 songs on Power are vibrant, spanning SRV's bluesy vibrancy to Prince's funkiness, through to Randy Crawford-esque chill and Stevie Wonder's chordal sophistication. With a great array of musicians her vocals and guitar shine from the blazing phrases on soul opener Rise Up! through to the jubilant blues exclamations on Doin' This, via the rhythmic nylon-string on Luv'n Touch. Many of the songs could easily feature in Top 10 charts, such is the quality of the melodies and arrangements. The uptempo swagger of Strong Taste grooves hard while the swinging Deep Down is harmonically rich. If you like soul-blues with adult chords, tasty grooves and a killer band, Power is worth checking out! (JS)

### ROB MORATTI
EPICAL

*(Frontiers)* 8/10

Having previously fronted rock bands Final Frontier and Saga, Canadian singer Rob Moratti's fifth solo album is full of anthemic rock, alongside bassist Tony Franklin and, friend of GT, guitarist Joel Hoekstra. Big vocals, huge choruses, pounding drums, chugging rhythms and soaring solos are all here, making for a great 80s/90s vibed car drive. The songs are well honed with a slick production where all instruments are clear and empowered. Opening track Can I Hold You For A While evokes Journey-esque stadium appeal with great guitar/keyboard synergy, a memorable chorus and Hoekstra's melodic shredding. Masquerade is slower, with tasty chord changes and super smooth soloing by Hoekstra (he sure can tap!). Hold On rocks with strong vocals and a slick bluesy-rock solo, while the rich ballad Love has one of the album's best solos. If you're looking for a new rock album crammed with big songs and killer solos, Epical comes highly recommended! (JS)

### YES
MIRROR TO THE SKY

*Inside Out Music Released 19 May* 8/10

It's become part of Yes's heritage that a continuous recasting of members has become standard practice. But despite the dialogue between prog-rock enthusiasts that runs something like, "How many times can you change members before it becomes entirely counterfeit?" it has to be said that Yes has survived every change, from Steve Howe replacing Peter Banks at the dawn of the 70s, through to the infamous 'Buggles Era' later that decade, to the reformation of the acknowledged 'golden line-up' of Anderson, Howe, White, Squire and Wakeman in the 90s... and so on. But now, with Steve Howe at the helm the current line-up returns, proving once again that the good ship prog is in the safest of hands. The music explores the landscape that Yes has declared its own for decades; orchestral keyboard washes, whimsical lyrics, time-signature changes, pounding bass and Howe's inimitable guitar stylings. Cut From The Stars opens things, reminiscent of the post 'Going For The One' era. The title track showcases Billy Sherwood's subterranean bass underpinning a complex arrangement that carries many of the hallmarks of classic Yes. Progtastic! [DM]

### TOMMY EMMANUEL
ACCOMPLICE TWO

*CGP Sounds* 9/10

Back in 2018 Accomplice One saw the acoustic master craftsman play a series of duets with a stellar cast of partners. Accomplice Two follows along similar lines, but this time TE CGP is sparring with a new set of collaborators, including Molly Tuttle, Little Feat, The Nitty Gritty Dirt Band and Jerry Douglas, among others. "My accomplices are all in a league of giants to me," Tommy tells us. "They all inspire me to reach for the stars!" And reach for the stars he certainly does as a frantic pace is set from the first track, Doc's Guitar Black Mountain Rag which features Billy Strings and Tommy firing off a cloudburst of notes at one another. But it's not all frenetic fretwork; Someone Like You, with Michael McDonald, is a beautiful vocal ballad and the album unfolds into a wonderfully recorded masterclass of inspired acoustic playing. So, another good'un from The Colonel! [DM]

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

# ROBBEN FORD

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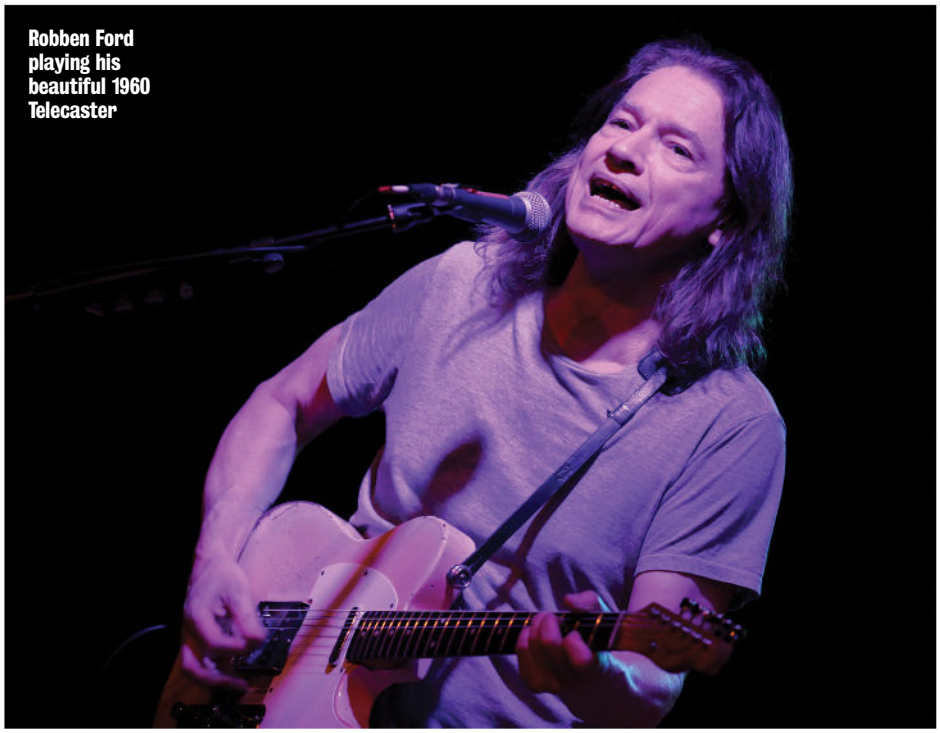
Where music matters

This month **Andy G Jones** examines the style of a guitarist who blends blues phrasing and feel with jazzier note choices, to stunning effect.



Robben Ford playing his beautiful 1960 Telecaster

**ABILITY RATING**

★★★★☆ Moderate/Advanced

| Info | Will improve your |
|---|---|
| **Key:** Various | ✔Blues improvisation |
| **Tempo:** Various | ✔Harmonic detail |
| https://bit.ly/426nebY | ✔Phrasing and timing |

Robben Ford's style is highly individual. No one plays quite like him, despite the fact that he has influenced most of the current crop of great blues guitarists. Unlike many blues players, Ford is also steeped in the jazz vernacular, and even played with the great Miles Davis.

As the more sophisticated elements of Robben's playing are in some ways the most unusual, for this article I've focused on that area slightly more than the blues side. Rest assured though, that he is also a killer blues guitarist and has obviously studied the greats that came before him.

As with all blues players, it's interesting to see how Robben navigates the chord changes. He is a master at it, and artfully states the colour tones of the IV chord while mixing in the tonic Blues scale. He's also quite partial to the use of the Lydian Dominant mode - this is where we add the #4 note to the Mixolydian (sing the the Simpsons theme for a taster!).

It's worth noting the way that we work through the V and IV chords here. This is another typical Robben move, and a nod to his blues influence. He hits the 6th and the root of the G7 (V chord) and swaps the E (6th of G7) for an $E_\flat$ to change the pattern to so it works over the F7 (IV chord).

In our example we use the C Altered scale (C-$D_\flat$-$E_\flat$-E-$G_\flat$-$A_\flat$-$B_\flat$) on the I chord before it hits the two bars of the IV chord. You can use Altered extensions on a Dominant 7th when that chord is resolving to another whose root is a perfect 5th below. Unless you're a really experienced jazz player, you'll find it extremely difficult to make the Altered scale work on a non- resolving Dominant - for instance where the two bars of F7 move back to C7; F7 is NOT a perfect 5th above C7 and doesn't make a Dominant resolution. Try it - it sounds pretty bad doesn't it?

In example 3 we're working around the chord tones of C with the 6th degree added. This is a common Robben move and has a sophisticated Dorian vibe, which is quite a jazzy sound. Then, by adding a chromatic approach note to the Major 3rd we create the more typical bluesy effect.

> *"Robben artfully navigates the IV chord's colour tones while mixing in the tonic Blues scale"*

Try integrating these more detailed lines into your blues playing, but remember too much of the jazz stuff played over a blues can sound like you've walked into the wrong gig.

While there's a lot of detail in the solo at the end of this lesson, you might want to view it as the second chorus of a solo on a blues - for the first time around the sequence you might want to play more sparsely.

**NEXT MONTH** *Andy introduces another player who mixes jazz and blues:* ***Larry Carlton***

## Get the Tone

Robben often uses a very fat and overdriven tone from his legendary Dumble amps, but here we're keeping things cleaner. A touch of spring reverb for a fuller tone, and good overdrive pedal in front of a warm sounding American style amp should do the trick. A bit of organic delay will add a bit of sonic breadth - you could even try some subtle slap-back.

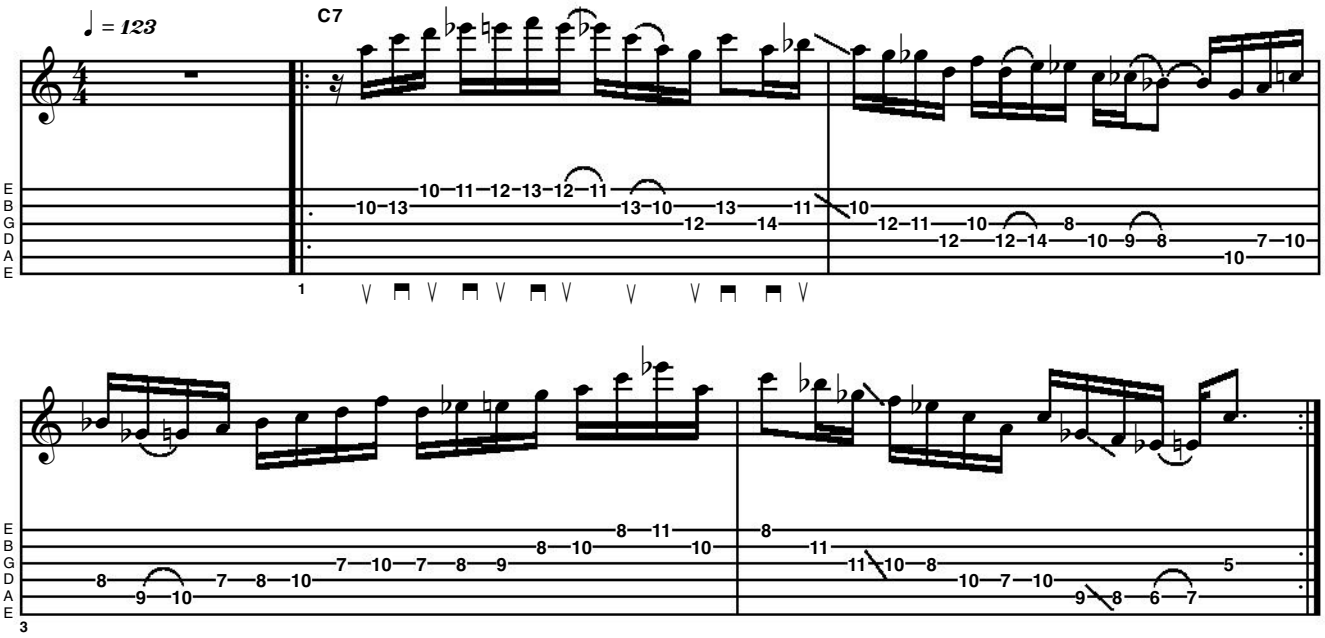
**TRACK RECORD** Robben Ford has had a varied career as a session player, sideman and original artist. He has done sessions in many different areas - including one for Black Sabbath. He also played with Joni Mitchell, Michael McDonald, Rickie Lee Jone, George Harrison and many others. On all his work you'll hear great harmony and sophisticated grooves, combined with more familiar blues forms and feels.

BRILL/ULLSTEIN BILD VIA GETTY IMAGES

## EXAMPLE 1 **BEBOP LICK**

Here's a Robben inspired bebop flavoured line. Note how we work around the chord tones - this is all about targeting the strong tones.

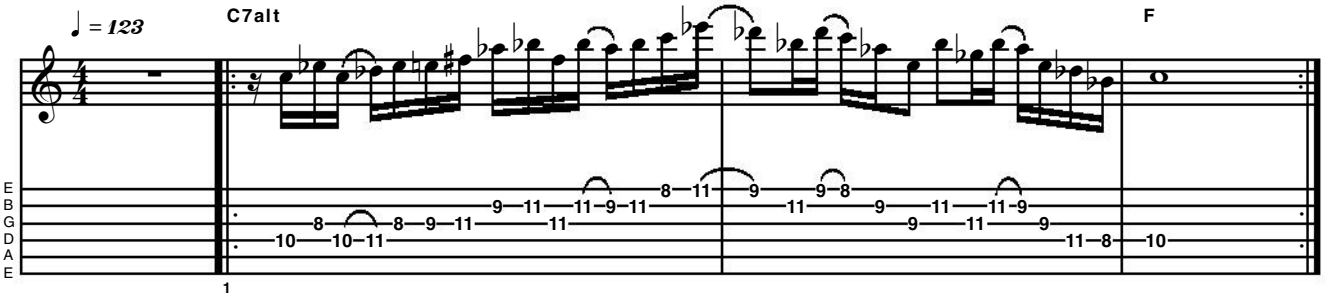
PLAY




## EXAMPLE 2 **ALTERED SCALE LICK**

This one is based on the C Altered scale which features both sharp and flat 9ths and 5ths. This resolves nicely to the F7 chord in the next bar.

PLAY




## EXAMPLE 3 **ADDING COLOUR TONES**

This example works around the chord tones of C6 but adds some blues for colour - notice the ♭3 and the #11 in there too. Approaching the Major 3rd from a semitone below adds some typical bluesy colour.

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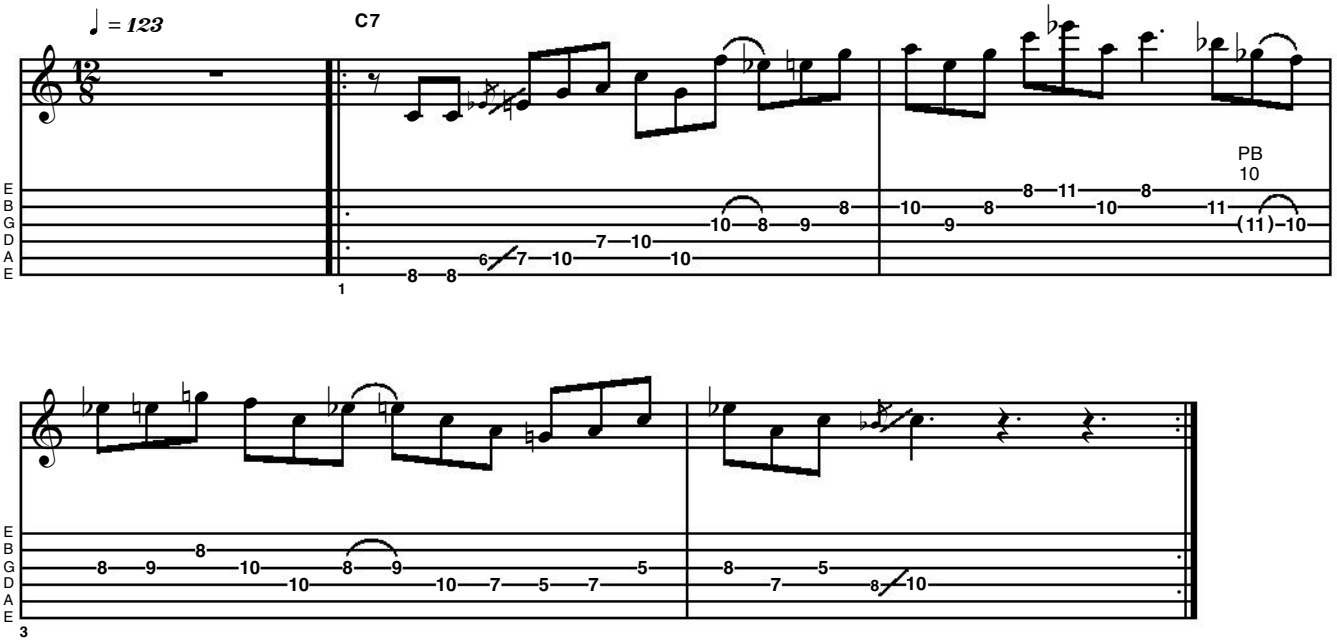
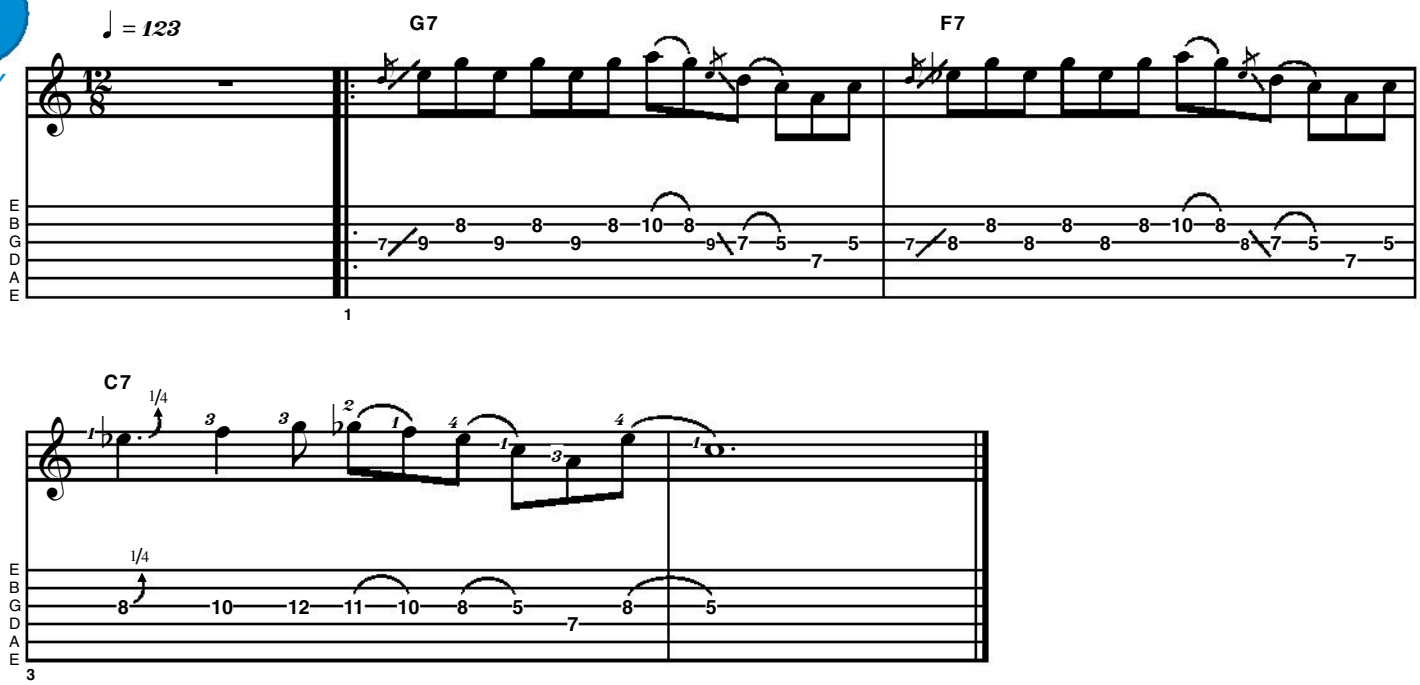


## EXAMPLE 4 TARGETING CHORD TONES

Here's how Robben might approach the V and IV chords. Even if there were no backing present, you could easily follow the underlying harmony due to Robben's clever tageting of the chord tones. Also, by only slightly changing the pattern he shows great control over the shape of his solos.

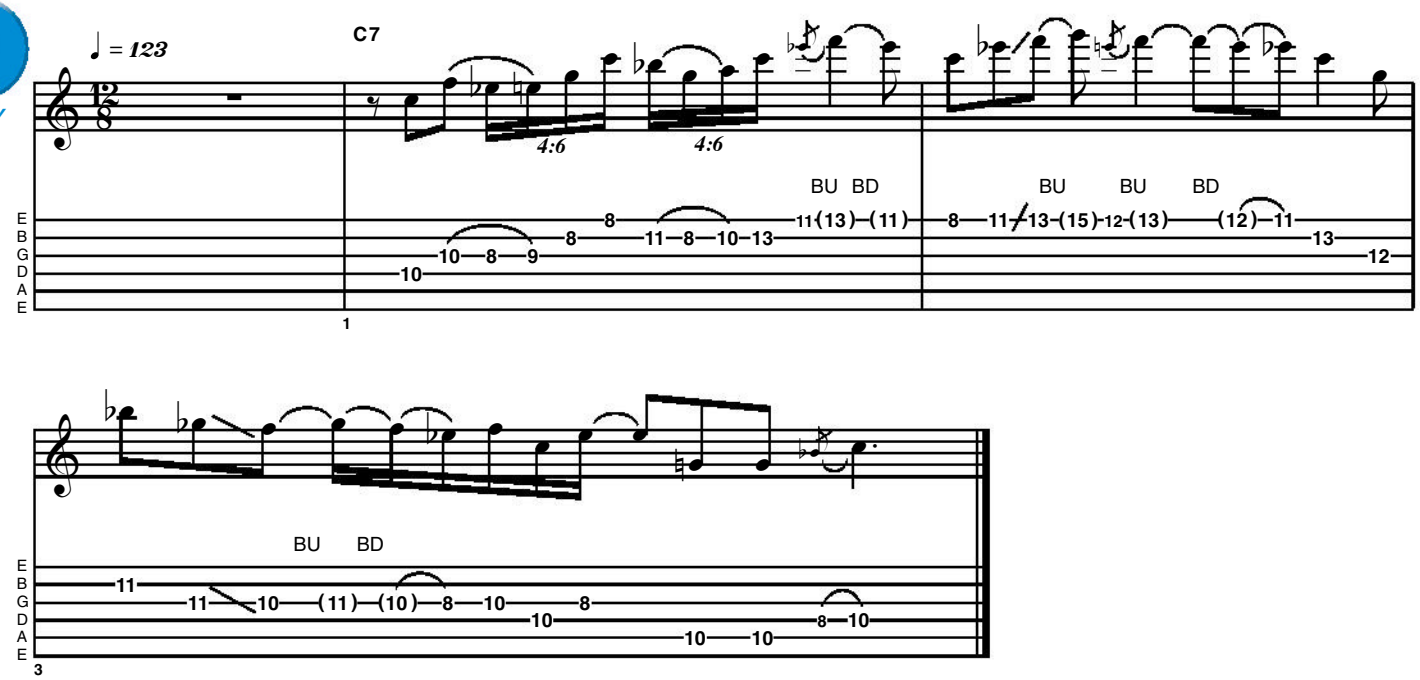
PLAY




## EXAMPLE 5 TASTY BLUES PHRASING

Using the popular shape 1 of C Minor Pentatonic at the 8th fret, Robben likes playing a C Blues scale (C-E♭-F-G♭-G-B♭) plus major 3rd (E) type phrase such as this.

PLAY

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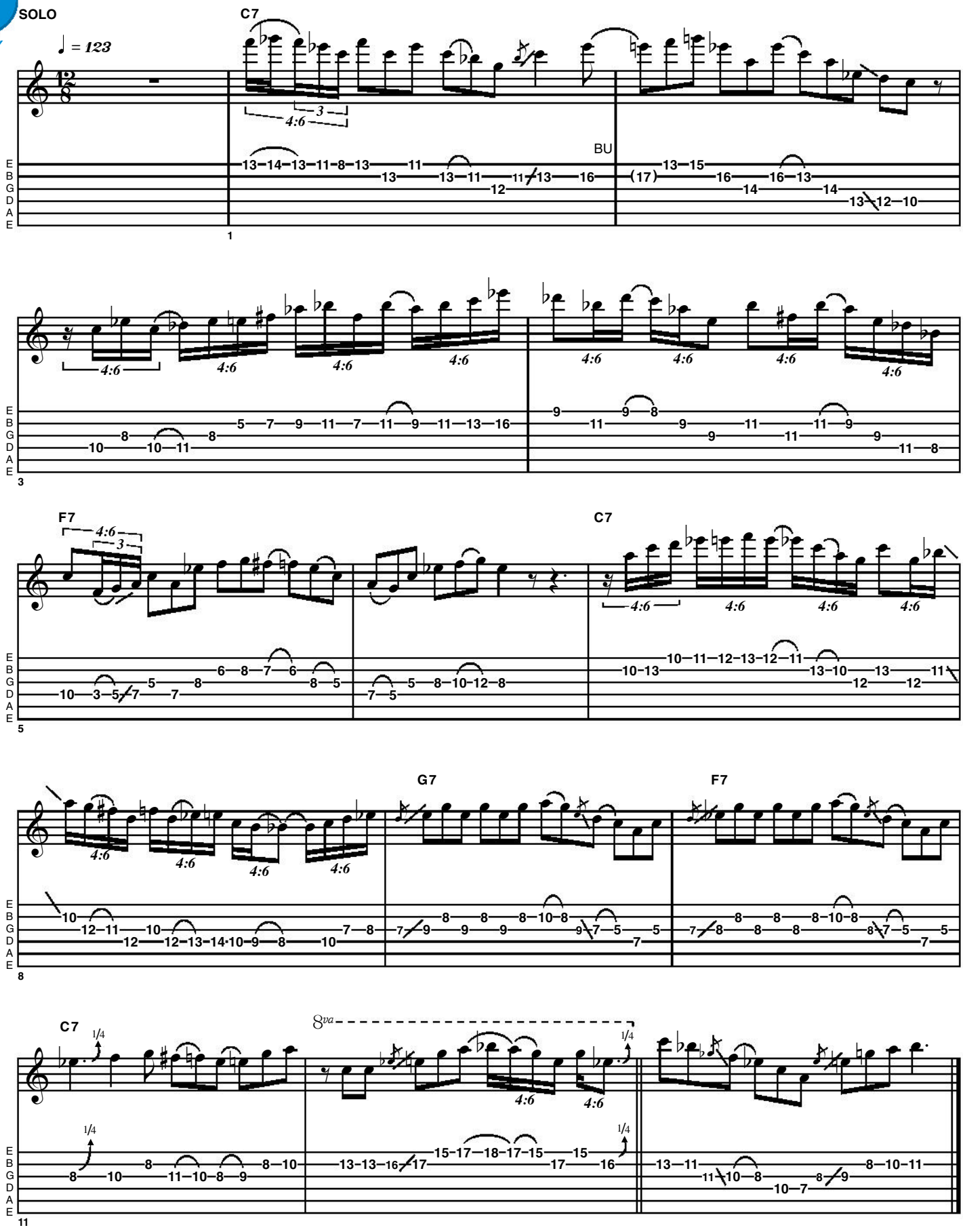
## FULL SOLO

Our solo shows how the blues elements and jazz-influenced lines can happily co-exist. Practise the ideas slowly, and carefully decide on your picking patterns.

PLAY

# THE SHIRES

ON VIDEO

In this month's Acoustic Country lesson **Stuart Ryan** shows you the American stylings of this distinctly British duo.

The Shires: Chrissie Rhodes and Ben Earle

**ABILITY RATING**

★★★☆☆ Moderate

| Info | Will improve your |
|---|---|
| **Key:** C Major | ✔Strumming technique |
| **Tempo:** 80bpm | ✔Chord enrichment |
| https://bit.ly/426nebY | ✔Creative use of the capo |

You normally associate the sound of modern country with Nashville, but The Shires is a British duo that has taken their spin on country across the pond. Comprising Ben Earle on vocals and guitar, and vocalist Chrissie Rhodes, they have found success on both the British and American country charts.

Earle and Rhodes tried to kickstart their careers via TV show The X Factor, but fame failed to appear. Thankfully, both left the world of reality TV behind and met via a social media post in 2012. The Shires draw influence from Alison Krauss, Faith Hill, Lady A and Kacey Musgraves among others. This has given their sound a distinctly American feel alongside their very British songwriting sensibilities.

A large part of the modern country sound is how the guitars interplay, and The Shires are a great example of how the acoustic guitar can act as a foundation to a track, with creative and melodic electrics added over the top. Earle is a creative acoustic player with a strong sense of rhythm, and his parts often feature driving rhythms that help propel the song along. One often overlooked aspect of acoustic guitar is strumming, and particularly stamina and dynamics. When you are playing through this month's piece see if you encounter stamina issues within the picking hand. And work on picking-hand dynamics to subtlely alter the feel of the music - all good acoustic rhythm players are well aware of the power of the strumming hand to change the dynamic feel of a track.

Modern Nashville-inspired guitar is also a great place to pick up more interesting chord voicings and this is something you'll find in Earle's playing - chords like add9, sus2 and sus4 s are frequently used in place of their straight Major counterparts. Learning how to use these voicings will bring colour to your playing and writing and will also help you get that authentic modern country sound in place.

Finally, a capo is a commonly used tool, and not just for raising the pitch to accommodate a vocalist. On busy strumming parts like this one, using the capo at the 5th fret or even higher, can help the acoustic guitar sit better in the mix with a brighter, clearer tone. It's tempting to always craft your rhythm parts in the open position but there are times where low-frequency build-up in open-position chords makes things rather muddy. A judiciously placed capo can get your guitar sitting much more clearly in the mix, both live and on record.

> *"Using a capo at the 5th fret or even higher, can help the acoustic guitar sit better in the mix"*

**NEXT MONTH** *We look at the hugely successful Nashville Country trio,* ***LADY A.***

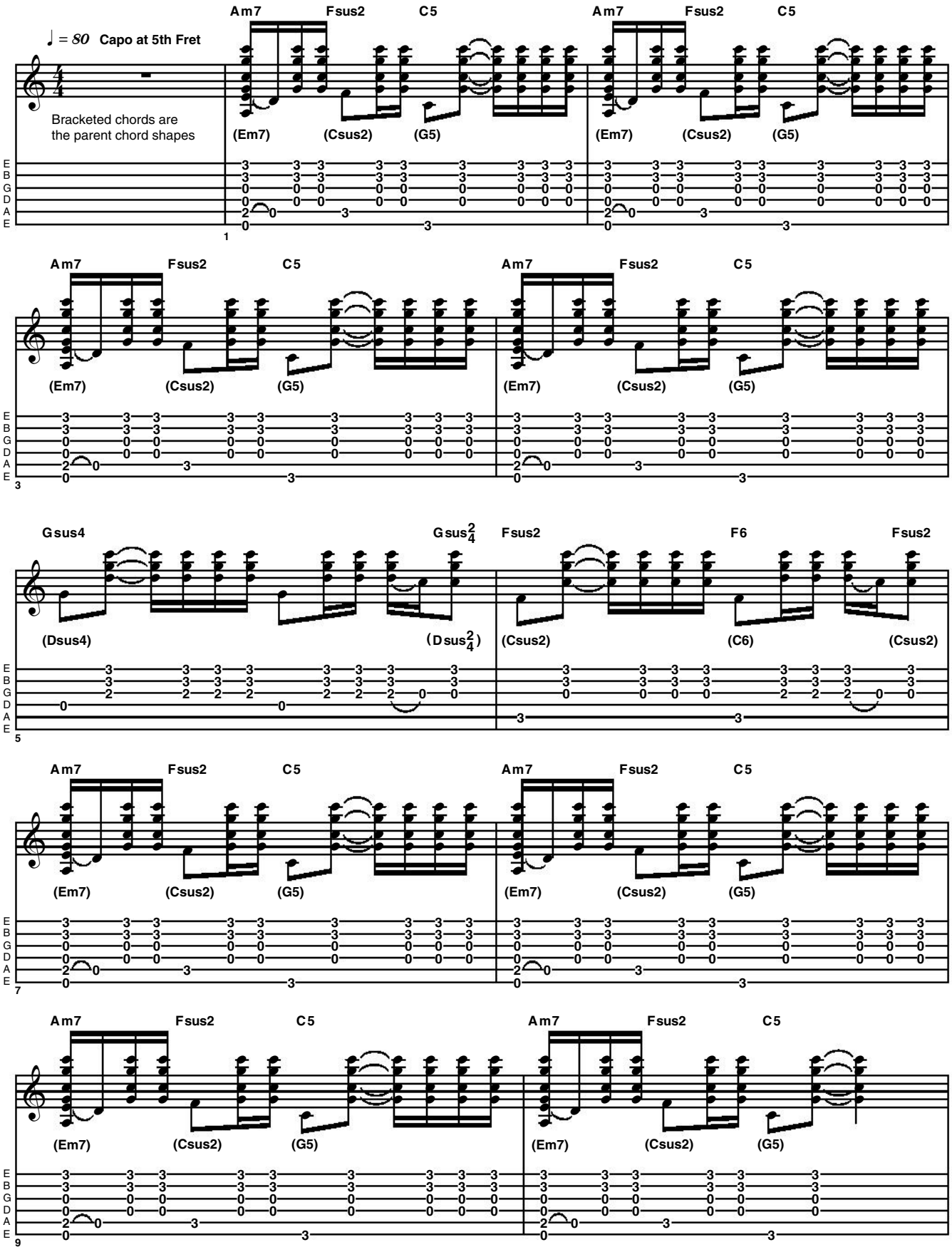
## Get the Tone

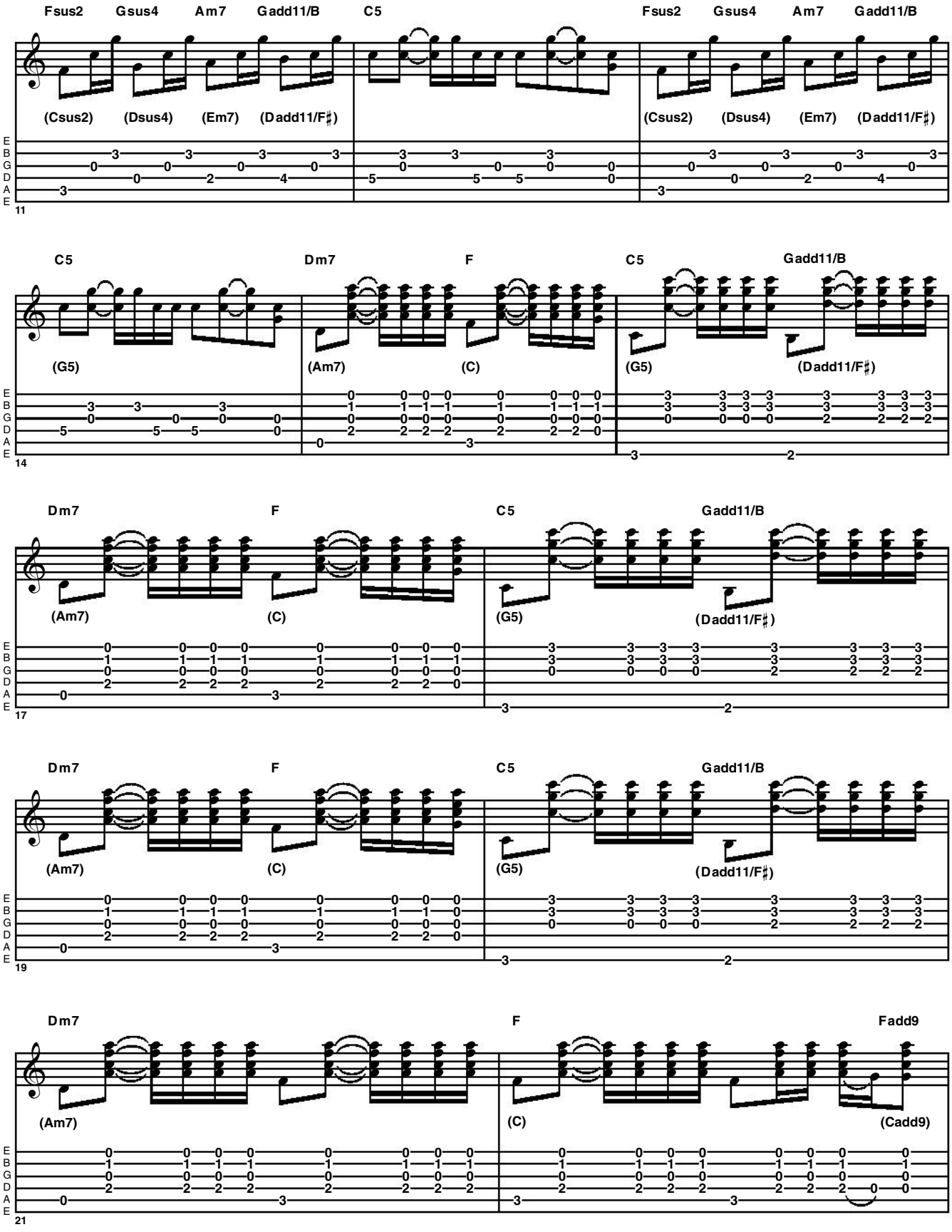
Ben Earle is a big fan of Martin guitars and generally uses an HD-28E Retro and a 000-18 E Retro (as above). Generally for strumming parts like this the big sound of a dreadnought will give you a bit more than a smaller-bodied instrument, but both will work well, the latter guitar demanding a lighter strumming hand before it runs out of headroom.

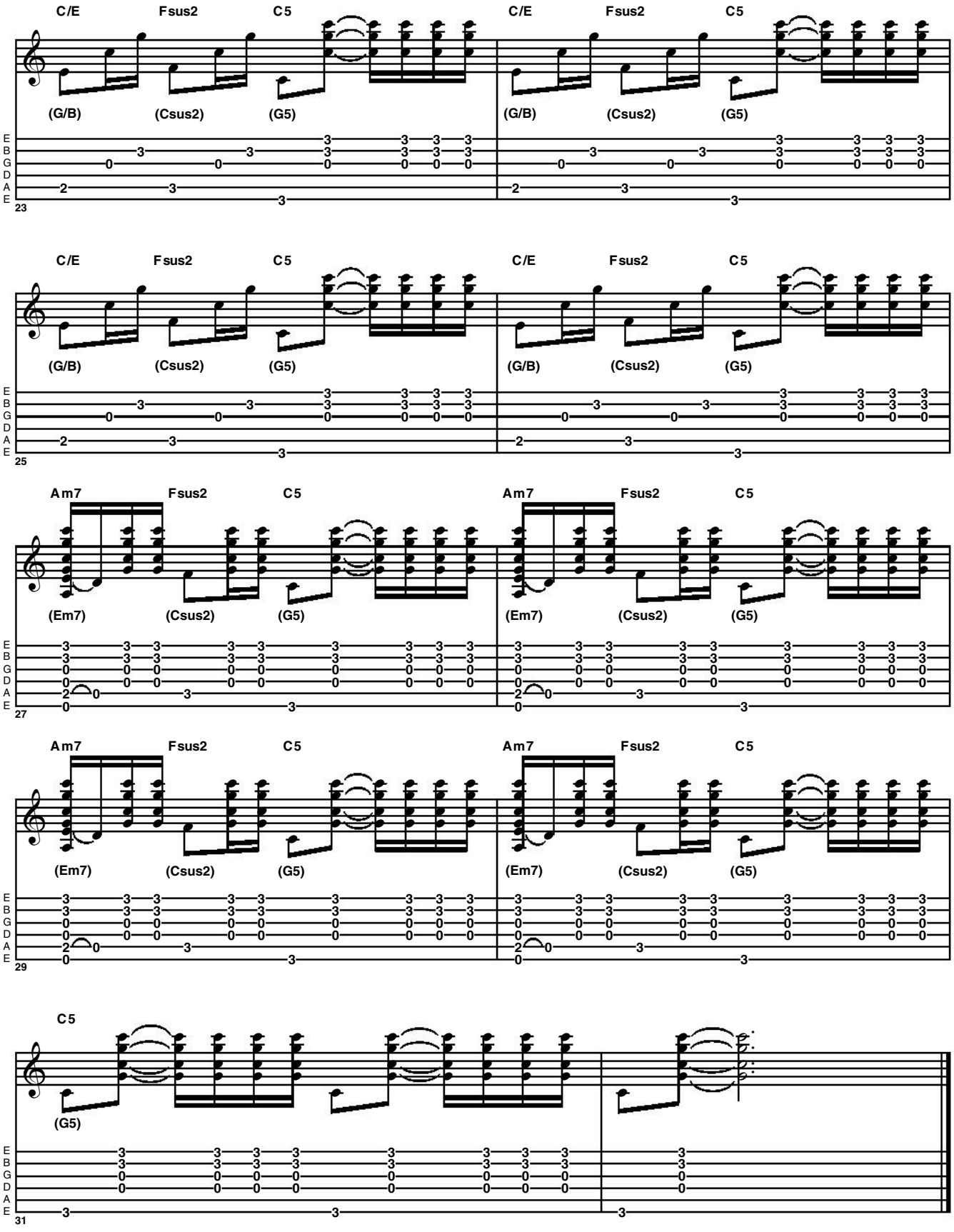
**TRACK RECORD** The Shires have released five studio albums since their debut, Brave, appeared in 2015. Since then, My Universe (2016), Accidentally On Purpose (2018), Good Years (2020) and their most recent, 2022's 10 Year Plan have followed. They are all great places to hear their polished take on modern country, with hook-laden songs, catchy melodies, great vocal harmonies, and sophisticated production.

MIKE LEWIS PHOTOGRAPHY/REDFERNS

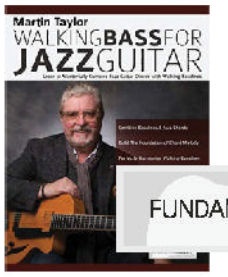
## PLAYING **NOTES**

**[Bars 1-16]** Explore playing this part both with and without the capo so you can appreciate the difference the capo brings; without it the sound is full but may also veer towards being muddy. With the capo on the guitar brightens up but you lose the low end weight of the open-position chords, so the two are often layered. Bass note and chord strumming is very common to country and does require accuracy from the picking hand, especially to pinpoint the bass note pluck. Don't worry too much about striking the same strings in the chord each time though, as it's not vital to hit the same ones with every strum.

## PLAYING NOTES

**[Bars 17-23]** A greater challenge than just strumming is to combine it with arpeggiated picking patterns. You'll see this in bars 11-14 plus 23 -26 and here is where the picking hand does need to be perfectly accurate (unlike the aforementioned strumming patterns). Spend some time cycling through this bar so the picking hand can focus on differentiating between picking out the individual arpeggio notes and strumming, all within the same bar.

## PLAYING **NOTES**

**[Bars 23-32]** Once you have the various strumming and picking patterns down, focus on performing the entire piece in as relaxed a manner as possible. Notice how the various suspended chords, Minor 7ths, slash chords (like the C/E) and V chords lend additional charm to the piece. Playing straight Majors and Minors can sometimes sound too predictable so the added colour that these chords bring (and the use of a capo), makes rhythmic accompanient more interesting.

**VIDEO & AUDIO** https://bit.ly/426nebY

# WALKING BASSLINES PART 1




Brought to you by...

FUNDAMENTAL CHANGES

This month we begin a new series where Martin Taylor talks you through his chord and walking bassline approach. **Tim Pettingale** is your guide.

**ABILITY RATING**

★★★☆☆ Moderate

| Info | Will improve your |
|---|---|
| **Key:** G | ✔Chord knowledge |
| **Tempo:** 98bpm | ✔Fingerstyle playing |
| https://bit.ly/426nebY | ✔Finger independence |

One of the things I'm most often asked is how to play walking basslines on guitar. Between my private students and the guitar retreats I teach, inevitably someone will ask me how to combine chords with walking basslines while keeping a swinging jazz groove.

Being able to play chords and basslines at the same time is the ultimate accompanist's skill for a jazz guitarist, whether jamming in a guitar duo or working with a singer. My chord and bassline approach sits at the core of my playing, so mastering it will give you a deep insight into my chord melody style.

In this series of lessons, I'll teach my technique of combining chords and walking basslines from the ground up, starting with the most important chord shapes and fingerings, through to constructing authentic basslines.

While most jazz guitarists know some big impressive guitar chords with terrifying names, it's more effective to use smaller fragments of chords when playing them in tandem with a walking bassline.

These fragments are called root and guide tone voicings, as they contain the root of the chord, normally played on the sixth or fifth strings, plus its guide tones (the 3rd and 7th) played on two of the middle strings. The 3rd and 7th are the notes that best define the sound of a chord and indicate whether it is a Major 7th, Minor 7th or Dominant 7th.

I hope you enjoy getting started.

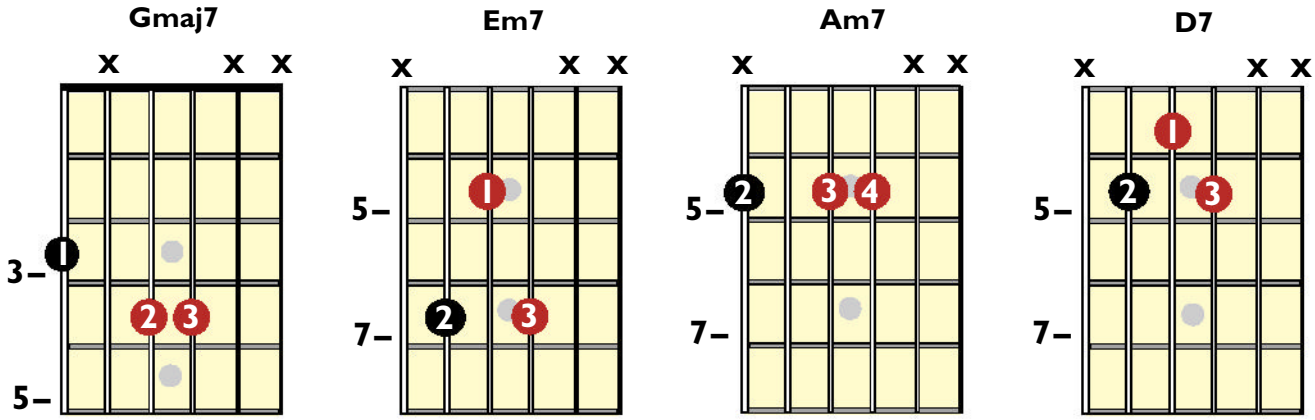
**NEXT MONTH** *Martin moves onto step two of his incredible approach to* ***Walking Basslines***

Martin Taylor is a master of chords and walking bass

JOSEPH BRANSTON

**TRACK RECORD** Martin has a massive back catalogue of album releases, both as a solo artist and as collaborator in any number of projects. But check out Artistry, from 1992, Portraits from 1995, 2002's Masterpiece Guitars, The Colonel & The Guvernor (2013, with Tommy Emmanuel), One Day, from 2015, and with Stephane Grappeli, 1993's Reunion, and with Bill Wyman's Rhythm Kings, Jump, Jive & Wail!

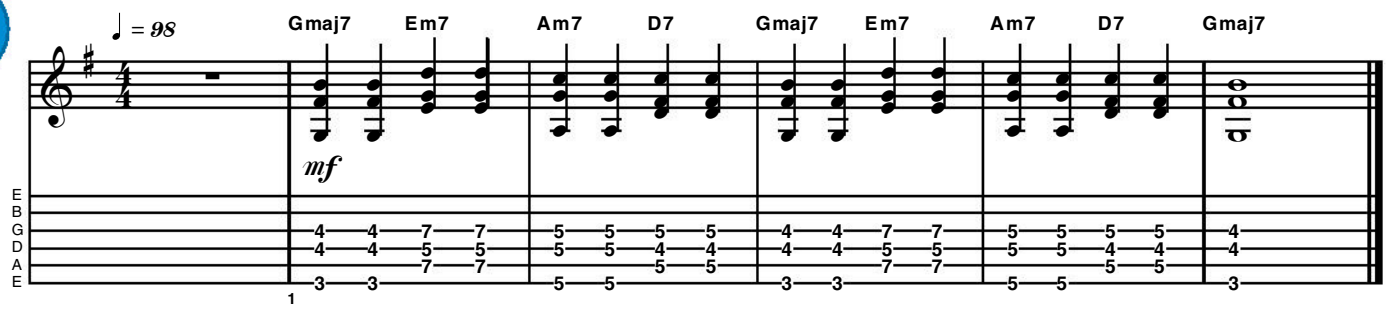
## CHORDS FOR EXERCISE 1



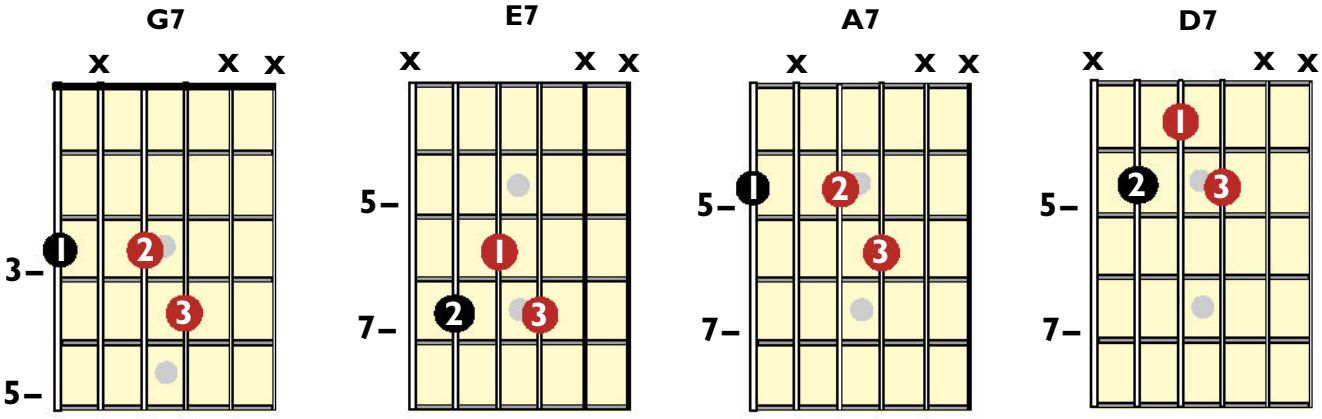

## EXERCISE 1 GMAJ7-EM7-AM7-D7

We'll use the I-VI-II-V progression in G Major as our workhorse: Gmaj7-Em7-Am7-D7. Here's how the stripped-down chords are played as guide tone voicings.

PLAY



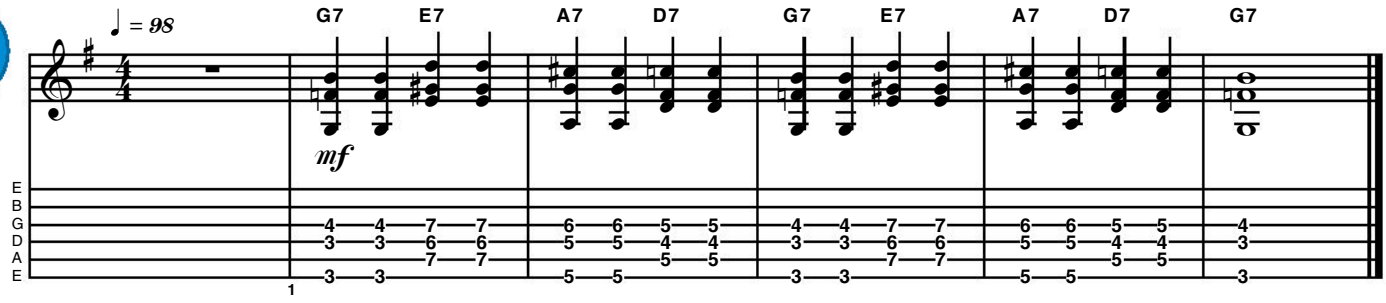

## CHORDS FOR EXERCISE 2




## EXERCISE 2 CHANGING THE I-V-II-V CHORDS TO DOMINANT

These chords are diatonic to the key of G Major, but jazz musicians will often convert the chord qualities and play them all as Dominant chords for more of a jazz-blues feel. It's fine to mix and match these voicings to your taste. The only one that is set in stone is the D7 chord, which resolves back to the I chord. Have a go at looping the I-VI-II-V sequence around and using different chord qualities each time. In subsequent examples we'll play that sequence in different areas of the neck and also introduce some simple chord substitution ideas. But we'll get to that in due course!

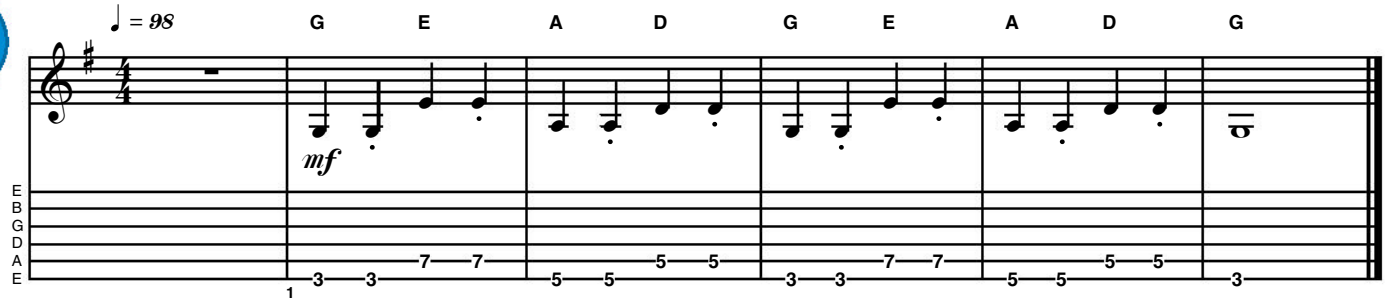
PLAY



## EXERCISE 3 ADDING BASS ACCOMPANIMENT

Now it's time to add some simple bass note accompaniment. First, we'll just play the basic bass line to the chords. Play the root twice on each chord, but pay attention to how I accent each note. The first note is longer and the second note is slightly staccato (cut off).

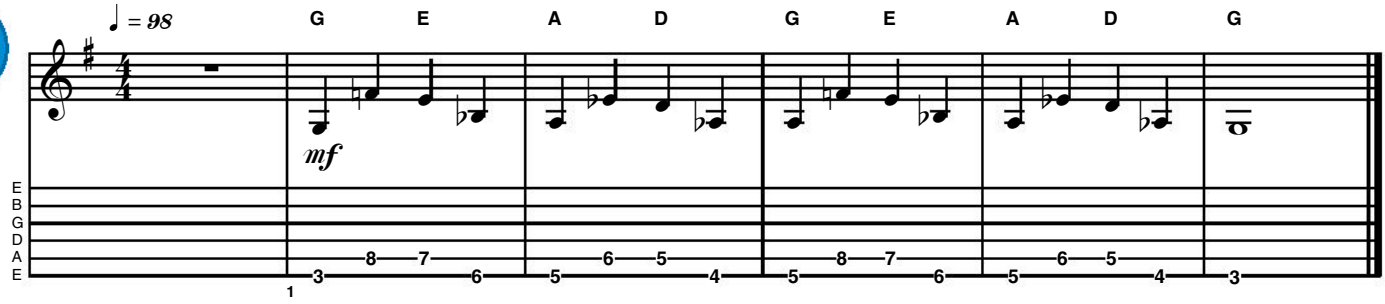
PLAY




## EXERCISE 4 LEARNING TO WALK

Now that we know where the bass notes are, how do we begin to walk? It's easier than you might think. We're going to spend a little time constructing some bass line ideas before we introduce the chords. The first step is to add a chromatic approach note either above or below the target bass note. Rather than playing two bass notes per chord as in the previous example, we replace the second note with a chromatic approach note located a semitone above or below the chord that will follow. In Ex4, I play an approach note a semitone above each root note. The approach note is played just before the chord change, so that we land on root notes on the beat. The root notes are all on the strong beats of the bar (beats 1 and 3) and the chromatic approach notes are all on the weak beats of the bar (beats 2 and 4). Notice how we've created movement and a tension that resolves when we move to a targeted root note?

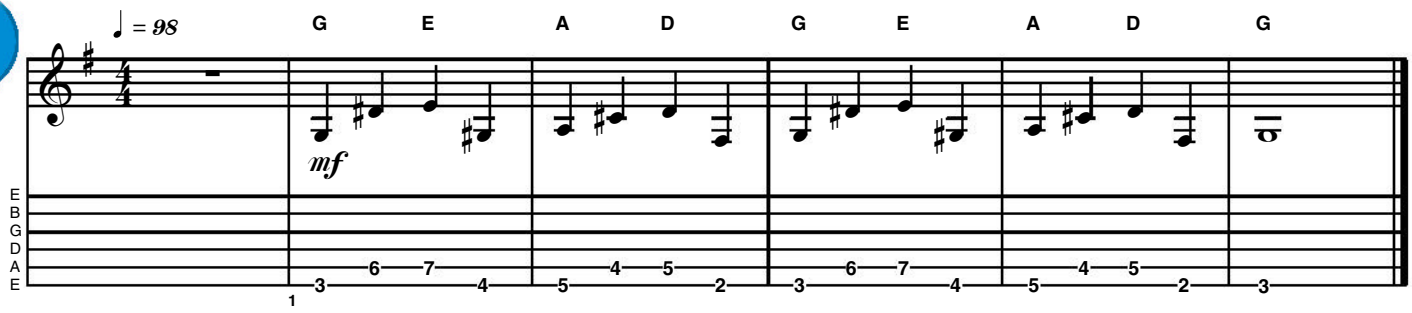
PLAY




## EXERCISE 5 APPROACH NOTES FOR TENSION AND RELEASE

Now, let's try it the other way around by targeting the root notes from a semitone below. Approaching the root from a semitone below sounds just as strong as approaching it from above. Musically, it has the same effect, as once again the tension on the weak beat resolves to the root note on the strong beat.

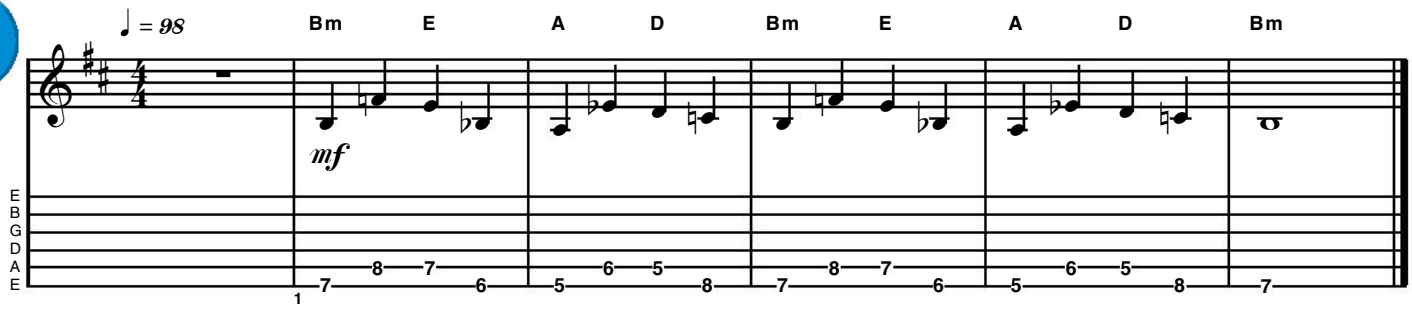
PLAY




## EXERCISE 6 BASS NOTE SUBSTITUTION

A very common substitution idea in jazz is to replace the I chord (Gmaj7) with the III chord from the same key. In the key of G Major that's Bm7. This example replaces the I chord bass note (G) with the III chord bass note (B) to create a nice descending pattern.

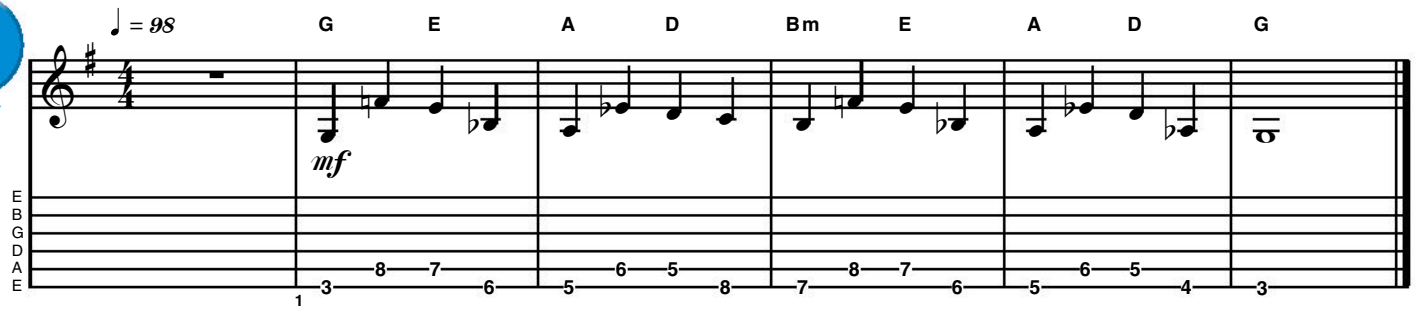
PLAY



## EXERCISE 7 **CHORD SUBSTITUTION**

We can combine these ideas and introduce the substitution idea later. In this example we play the I-VI-II-V as normal in bars 1-2, then introduce the Bm7 substitution in bar 3, replacing the G chord. This is played using approach notes from above.

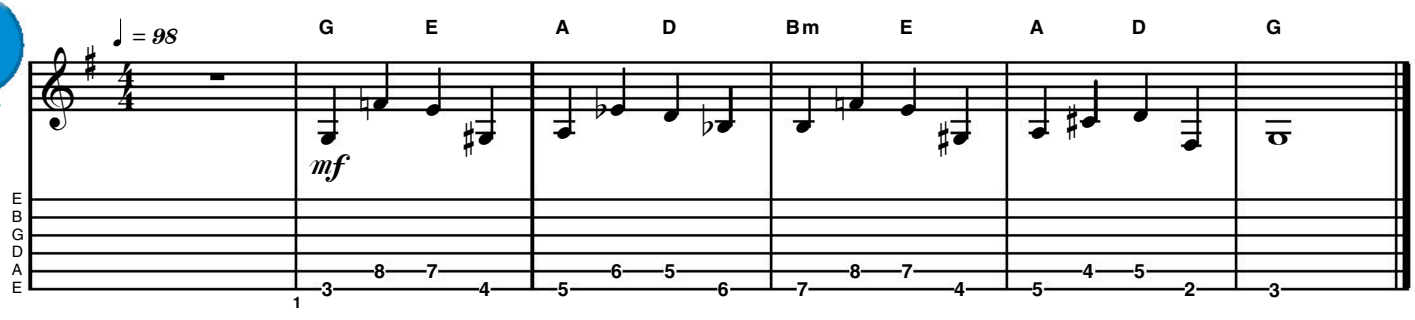
PLAY




## EXERCISE 8 **MIXING UP APPROACH NOTES**

It's time to get creative. We can mix up the approach notes, varying whether we play them from above or below. Now we're starting to sound more like a jazz bass player. There are lots of different options, of course, and here is one idea to get you started, but consider this a creative exercise. In your practice time, find as many ways as you can to navigate the progression. If you think about it, the permutations are virtually limitless.

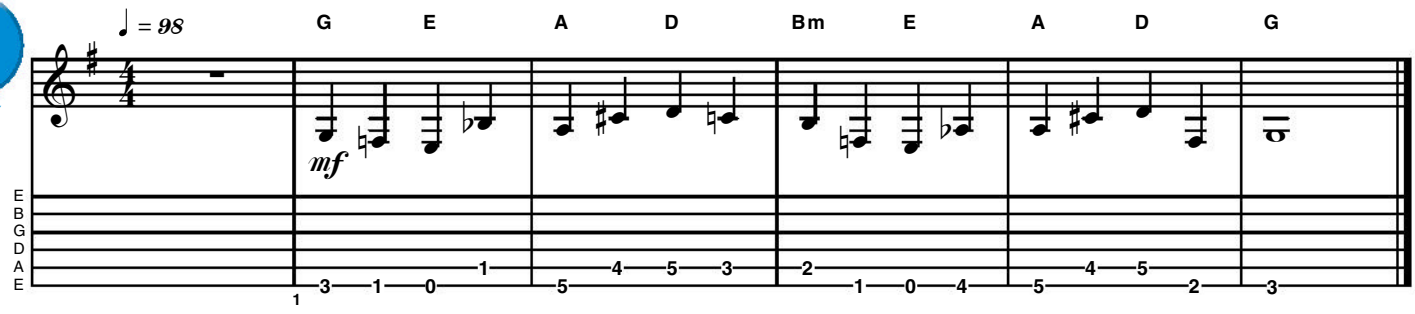
PLAY




## EXERCISE 9 **LOWER FRETBOARD REGISTER IDEA**

When you've thoroughly explored the progression in this position, try other areas of the neck. Here's one idea played in the low fretboard register.

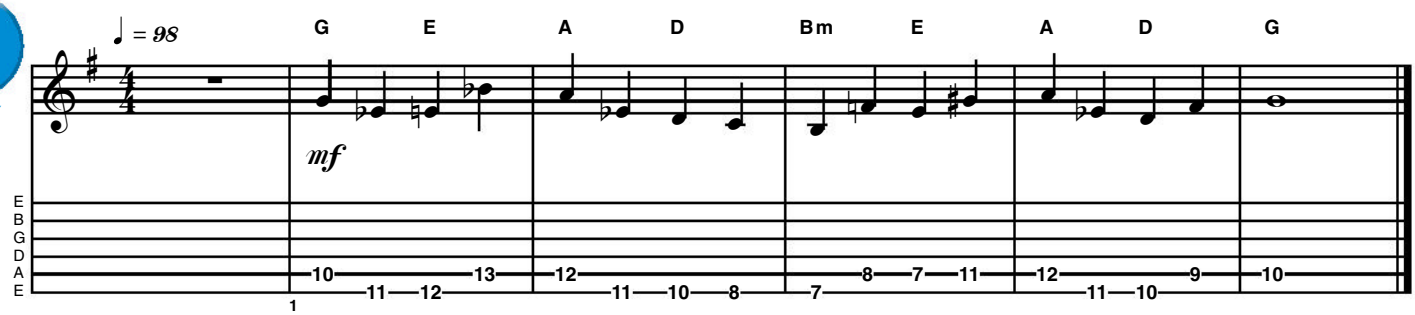
PLAY




## EXERCISE 10 **HIGHER FRETBOARD REGISTER IDEA**

Finally, here's another approach played in the higher fretboard register, and then we've completed our walking bassline primer. Spend some time practicing walking in different zones of the neck and work towards moving smoothly between positions. This will be great preparation for next month, when we'll start to combine walking basslines with guide tone chords to create a full sounding accompaniment. Have fun till then!

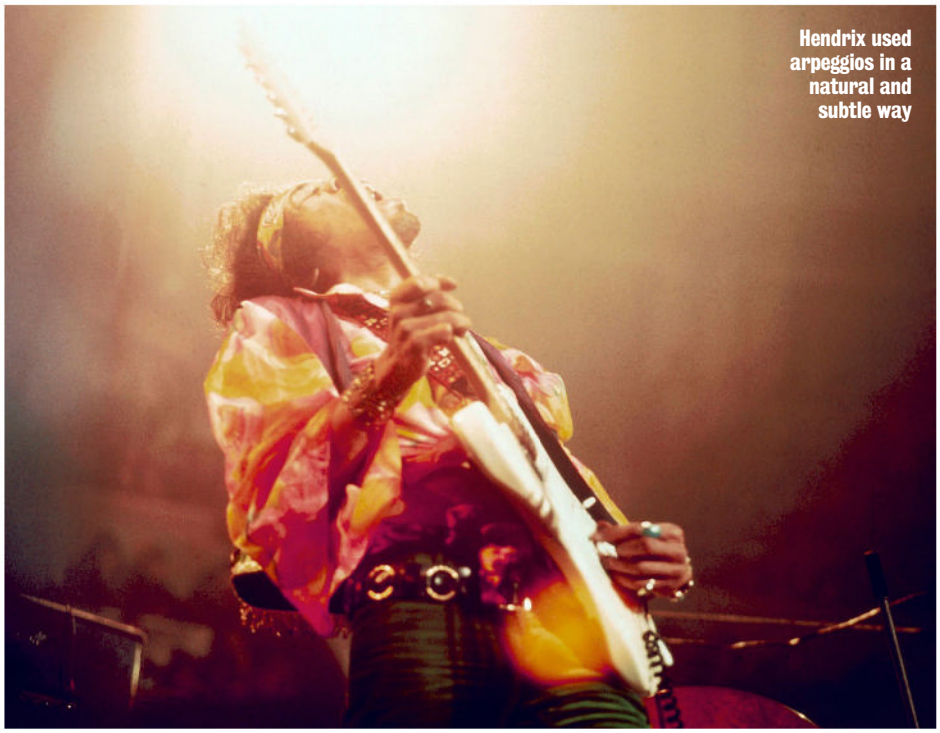
PLAY



# ARPEGGIOS (CHORDS)

Brought to you by...
RGT@LCM

Over the next two issues **Simon Barnard** looks at improving your arpeggios, beginning with a look at how great players have used them in their chord work.



Hendrix used arpeggios in a natural and subtle way

**ABILITY RATING**

✪✪✪✪✪ **Moderate**

| Info | Will improve your |
|---|---|
| **Key:** Various | ✔Chord based arpeggios |
| **Tempo:** Various | ✔Multi-position triads |
| https://bit.ly/426nebY | ✔Cross picking |

Being an effective rhythm player is one of the most valuable skills a guitarist can have. Being able to accompany vocalists and lock in with a rhythm section in bands are must-have skills. Sure, playing solos and melodic lines can be fun, but this level of creativity can be applied to playing chords, too. Jimi Hendrix's rhythm style is just as creative as his lead. And one way to achieve diversity and musicality with your rhythm playing is to incorporate arpeggios.

Any chord shape can be turned into an arpeggio simply by picking individual notes within the chord rather than strumming them. This article takes the technique a step further by showing you how some of the best-known rhythm players come up with their own approaches by adding embellishments and nuances to often simple chord progressions in order to provide movement and excitement.

Take for example the Godfather of neo-soul, Chalmers 'Spanky' Alford who used flutter chords in his playing, inspiring countless other guitarists from the genre such as Jairus Mozee and Isaiah Sharkey. Then there are Brit-rock and indie players such as The Edge and Johnny Marr who use syncopated arpeggios to create huge sonic soundscapes, shaping their own distinct sound in the process. Session great John McCurry played arpeggios on the opening of Alice Cooper's track Poison, helping make the song one of Cooper's biggest hits. This list is far from exhaustive and there are many players from all genres and decades who have featured chord-based arpeggios as an integral part of their style.

This month's examples and study piece tackle a diverse range of styles to show you how arpeggios can be used to turn your rhythm playing into something more creative and fun; often bridging the gap between rhythm and lead playing. Sometimes taking a simple chord and adding or removing fingers can come up with interesting suspended or extended chords, which can add new dimensions to tired or overplayed progressions. You will see plenty of examples of this in our examples and study piece. You can use a plectrum, go fingerstyle or indeed hybrid picking. Experiment with all methods and then choose which work best for you depending on the style. I decided to use a plectrum exclusively throughout this month's musical content, but the ultimate choice is down to you.

*"The Edge and Johnny Marr use syncopated arpeggios to create huge sonic soundscapes"*

**NEXT MONTH** *Sinon concludes his two-parter with a look at using* ***Arpeggios in solos***

## Get the Tone

Any basic clean tone will be a good starting place for this month's examples. I went for a neck single-coil pickup for most of the licks, adding reverb and a simple delay set to 377ms with a couple of repeats. You'll need to add some overdrive for the final two examples, otherwise take my basic sound and refine it to your particular preferences.

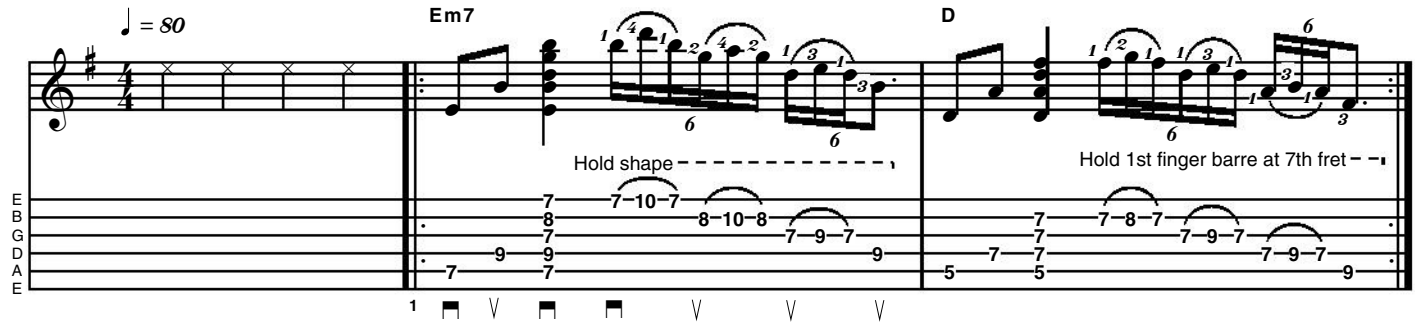
**TRACK RECORD** What They Do by The Roots is an example of 'Spanky' Alford's approach to arpeggios. There She Goes by The La's shows arpeggios in an indie context, while Alice Cooper's Poison does so in 80s rock. George Harrison's run-down in The Beatles' Help is a fine example, as is Andy Summers' picking on The Police's Every Breath You Take, and Hilton Valentine's on the House Of The Rising Sun.

TIMOTHY NORRIS/WIREIMAGE

PLAY BACKING

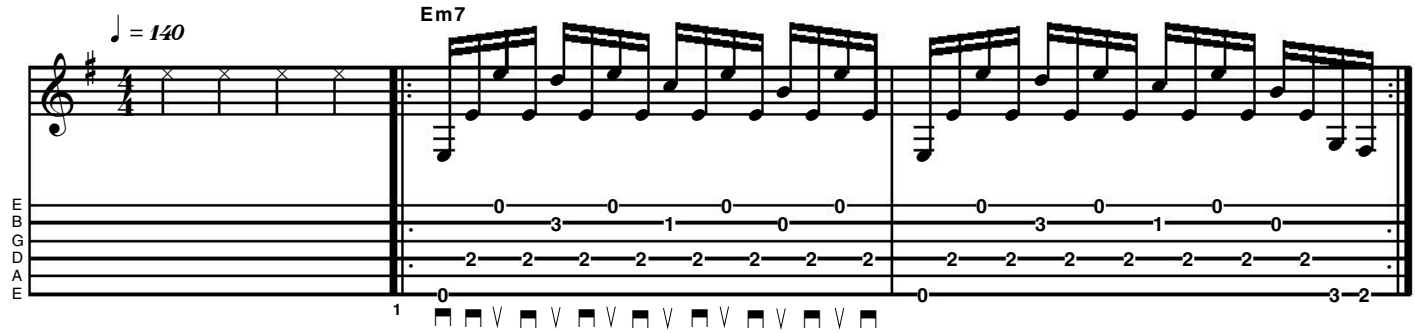
## EXAMPLE 1 NEO-SOUL

Flutter chords as illustrated here are an integral part of neo-soul guitar playing. Keep the barre chord's held down so the notes ring into each other.



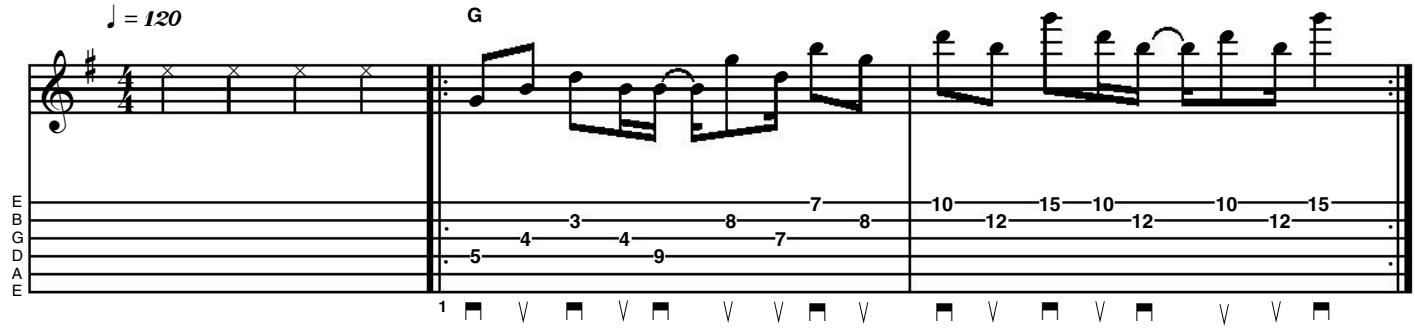

## EXAMPLE 2 PEDAL-TONE ARPEGGIOS

It can be challenging to play across strings like this if using a plectrum. I have included suggested picking directions as a guide.



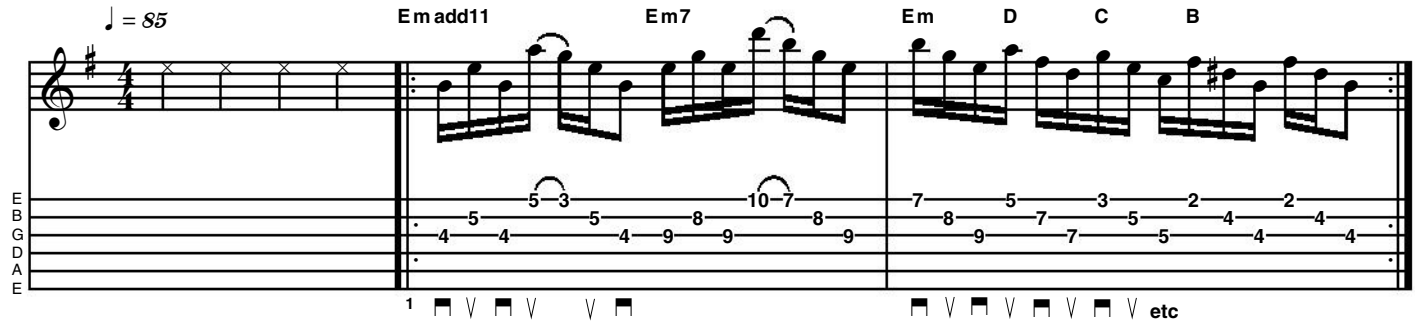

## EXAMPLE 3 SYNCOPATED TRIADS

This example uses G Major triads to illustrate how they can moved up the neck to create syncopated Afro-inspired indie ideas. Aim to make the position shifts smooth and fluid, and if you find playing them with a pick something of a struggle, try hybrid or even fingerstyle.



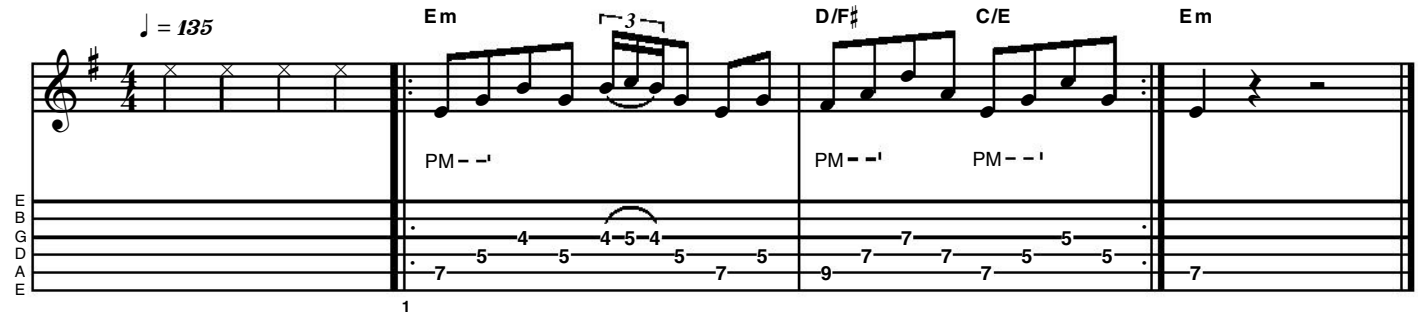

## EXAMPLE 4 INDIE ROCK WITH DESCENDING TRIADS

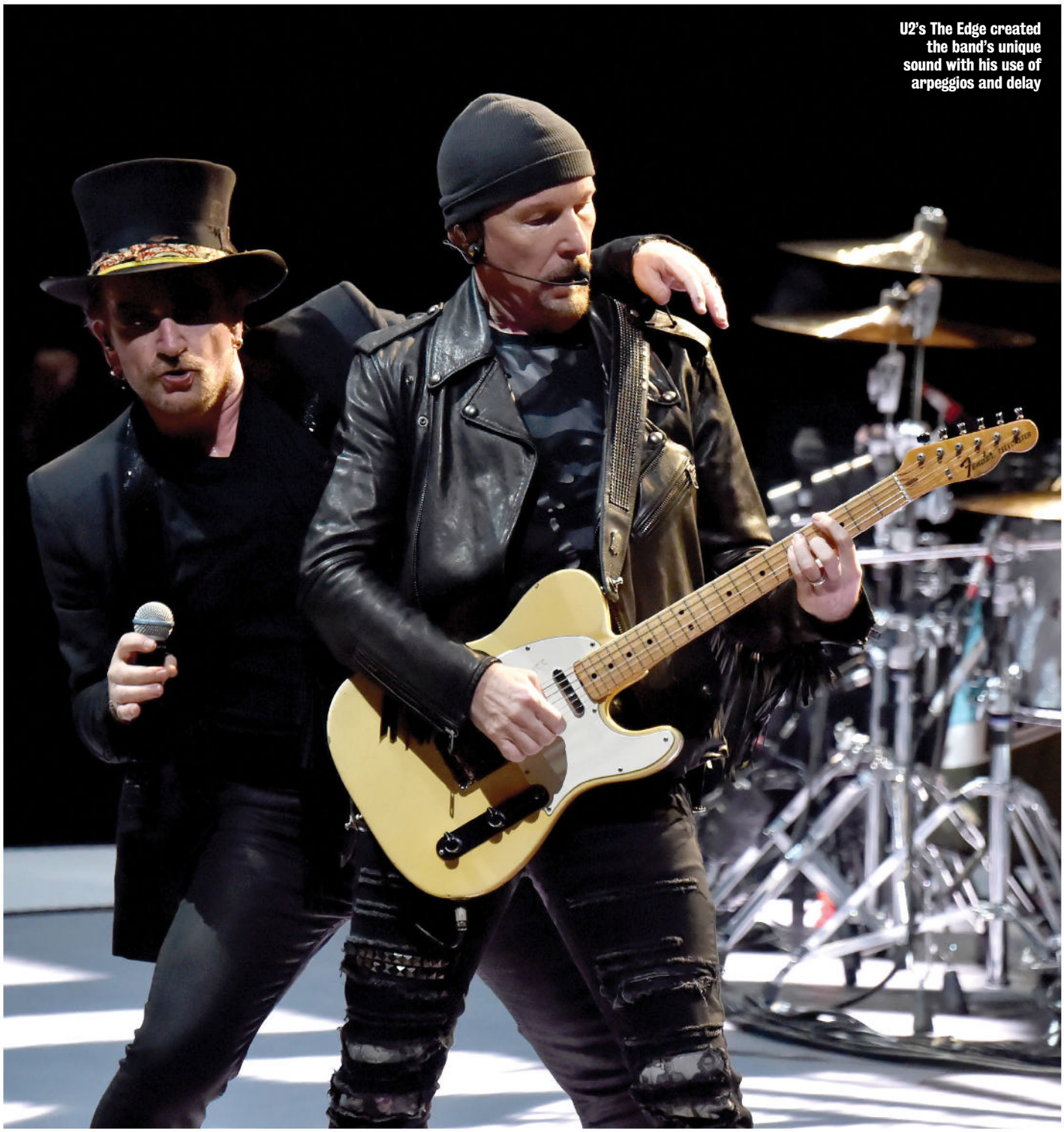
Triads are used again for this example with a descending chord progression in the second bar. Add some overdrive to give this a suitable indie sound.



## EXAMPLE 5 **80S ROCK STYLE ARPEGGIOS**

**This final example combines arpeggios with palm muting, resulting in a typical 80' approach to applying arpeggios in hard rock and hair metal styles.**



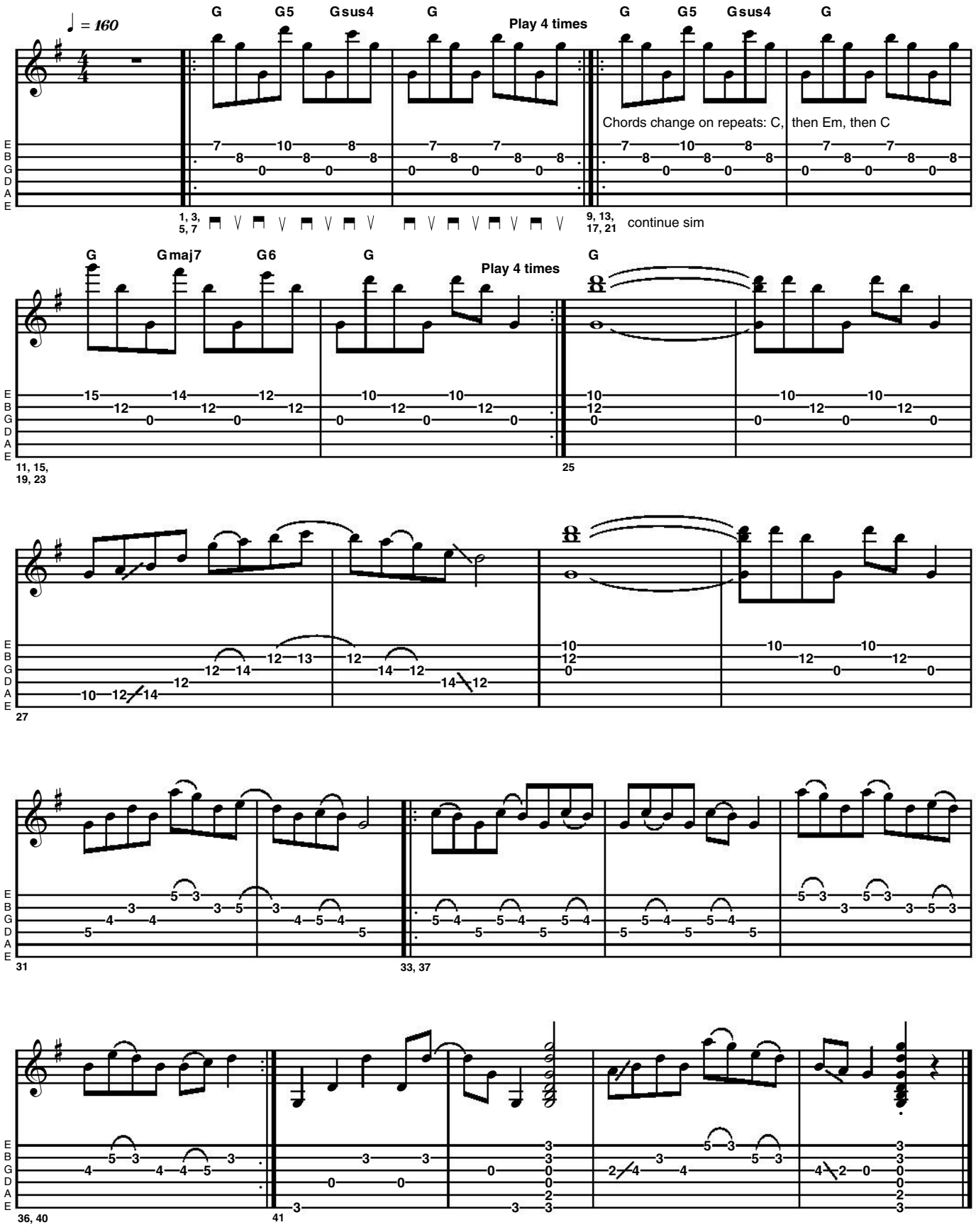



U2's The Edge created the band's unique sound with his use of arpeggios and delay

KEVIN MAZUR/GETTY IMAGES FOR NLM

PLAY BACKING

## ARPEGGIO STUDY PIECE

**[Bars 1-41]** The opening triads set the scene for our study piece before the idea is developed as the drums kick in. I have included my approach to picking these as a guide. At bar 25 a melodic line follows the G Major triad, which is then repeated with an arpeggiated G6/9 chord. Use your fretting hand's fourth finger to play the pull-offs. At bar 33 we have a repeated four-bar phrase using Gsus4 and G6/9 chords. Again, use your fourth finger to play the chord embellishments. The addition of extended chord tones works great on the guitar and experimentation will yield immediate results. The final section at bar 41 closes our piece with a simple quarter-note idea before we end on another colourful G6/9 chord. Now experiment with as many arpeggio ideas as you can.

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*Hip Pentatonic phrasing*
*Put a simple Pentatonic scale in the hands of a true jazz master and a variety of exciting phrases occur!*

**CLASSICAL VIDEO**

**LEO DELIBES**
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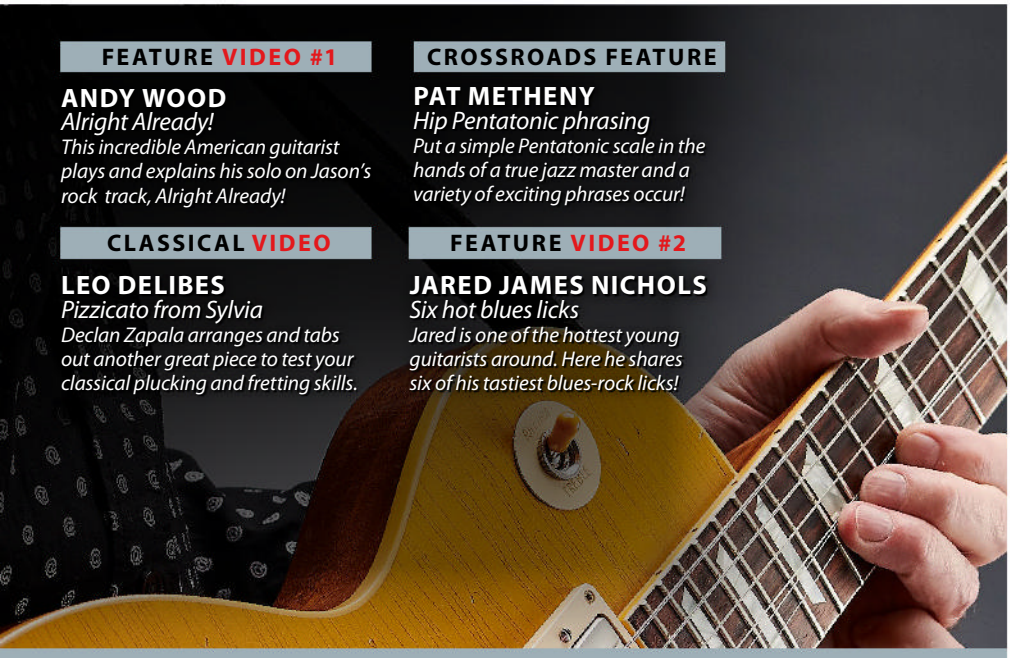
*Jared is one of the hottest young guitarists around. Here he shares six of his tastiest blues-rock licks!*



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Future PLC, Quay House, The Ambury, Bath BA1 1UA
**Tel** +44 (0) 1225 442244 **Fax** 01225 732275
**Email** jason.sidwell@futurenet.com

**EDITORIAL**
Editor **Jason Sidwell**
jason.sidwell@futurenet.com
Art Editors **Philip Cheesbrough**, **Meg Culliford, Mark White**, **Mixie von Bormann**
Sub Editor **Neville Marten**
Music engraving **Chris Francis**
Audio and video mastering **Adam Crute**
Production, animated tab & audio syncing **Cliff Douse**

**THIS MONTH'S CONTRIBUTORS**
Simon Barnard, Richard Barrett, John Bishop, Martin Cooper, Brett Garsed, Charlie Griffiths, Phil Hilborne, Allen Hinds, Jamie Hunt, Andy G Jones, David Mead, Jacob Quistgaard, Stuart Ryan, Andy Saphir, Phil Short, Martin Taylor, John Wheatcroft, Declan Zapala

**ADVERTISING**
Commercial Director **Clare Dove**
clare.dove@futurenet.com
Advertising Sales Director **Lara Jaggon**
lara.jaggon@futurenet.com
Account Sales Director **Guy Meredith**
guy.meredith@futurenet.com
Account Sales Director **Steven Pyatt**
steve.pyatt@futurenet.com

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Head of Print Licensing **Rachel Shaw**

**CIRCULATION**
Head of Newstrade **Tim Mathers**

**PRODUCTION**
Head of Production **Mark Constance**
Production Project Manager **Keely Miller**
Advertising Production Manager **Joanne Crosby**
Digital Editions Controller **Jason Hudson**
Production Manager **Nola Cokely**

**MANAGEMENT**
Managing Director, Music **Stuart Williams**
Head Of Design, Music **Brad Merrett**
Content Director, Music **Scott Rowley**
Group Art Director **Graham Dalzell**

**PRINTED BY** William Gibbons & Sons Ltd.
**DISTRIBUTED BY** Marketforce, 2nd Floor, 5 Churchill Place, Canary Wharf, London E14 5HU. For enquiries, please email: mfcommunications@futurenet.com

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